



RED EPIC

OPERATION GUIDE



EPIC-M & EPIC-X / BUILD V4.0

RED.COM

RED EPIC OPERATION GUIDE

TABLE OF CONTENTS

DISCLAIMER 5

COPYRIGHT NOTICE	5
TRADEMARK DISCLAIMER	5

COMPLIANCE 6

INDUSTRIAL CANADA EMISSION COMPLIANCE STATEMENTS	6
FEDERAL COMMUNICATIONS COMMISSION (FCC) STATEMENT	6
AUSTRALIA AND NEW ZEALAND STATEMENT	7
JAPAN STATEMENTS	7
EUROPEAN UNION COMPLIANCE STATEMENTS	7

BEFORE YOU START 10

IMPORTANT SAFETY INSTRUCTIONS	10
READ BEFORE USING YOUR CAMERA	10

THEORY OF OPERATION 13

MYSTERIUM X® SENSOR	13
IMAGE PROCESSING	13
HDRX™	14
MAGIC MOTION™	15
AUDIO RECORDING	15
MICROPHONE LEVEL ANALOG INPUTS	15
LINE LEVEL ANALOG INPUTS	16
VIDEO MONITORING OUTPUTS	16
BOMB EVF	17
RED TOUCH LCD	17
HD-SDI	17
HDMI	17
REDMOTE®	18
DIGITAL MAGAZINE (MEDIA)	18
METADATA	19
CLIP NAMING CONVENTIONS	20
SMPTE TIMECODE	20
POWER CONSUMPTION	21

CAMERA OPERATIONAL CONTROLS 21

BRAIN	21
SIDE SSD MODULE	22
SIDE HANDLE	23
TOP	23
FRONT	24
REAR	25
INSTALLATION / REMOVAL	26
DSMC MODULES	28
PRO I/O MODULE	28
REAR SSD MODULE	29
QUAD BATTERY MODULE	29
DUAL BATTERY MODULE	30
MODULE INSTALLATION / REMOVAL	30
REDMOTE	34
NAVIGATION GROUP	35
DISPLAYS	35
BOMB EVF AND BOMB EVF (OLED)	35
TOUCHSCREEN LCD	37

BASIC OPERATION 38

POWER SOURCES	38
SIDE HANDLE	38
QUAD BATTERY MODULE	39
REDOVOLT AND REDVOLT XL	39
BACKPACK QUICKPLATE	40
AC POWER ADAPTOR - (DSMC)	41
EXTERNAL DC POWER	43
POWER UP	43
POWER DOWN	44
GRAPHICAL USER INTERFACE AND NAVIGATION	45
RED LCD/TOUCHSCREEN LCD, BOMB EVF, EXTERNAL MONITORS	45
SIDE HANDLE	52
REDMOTE	52
NAVIGATING MENUS	53
USING TOUCHSCREEN LCD	53
TOUCHSCREEN SHORTCUTS	55
ACCESSING SOFT KEYS	56
POWER DOWN	57
LOCK / UNLOCK TOUCHSCREEN OPERATION	58

FIRST TIME USE - SETTING UP YOUR RED EPIC 59

ATTACH POWER SOURCE	59
BATTERY	59
QUAD BATTERY MODULE	60
RED BRICK	60
DC POWER	60
POWER UP	61
PREPARING TO RECORD	61
CONNECT AND FORMAT MEDIA	61
PERFORM A BLACK SHADING CALIBRATION	62
ADJUST PROJECT SETTINGS	62
RECORDING	64
RECORD INDICATOR	65
PLAYBACK	66

MENU CONTROLS 67

ADJUSTMENTS	67
BASIC SETTING ADJUSTMENTS	67
ADVANCED SETTING MENUS	68

MAIN MENU 69

FPS	69
VARISPEED	69
BASIC SETTINGS	70
ADVANCED SETTINGS	70
ISO (SENSITIVITY)	71
F STOP	71
EXPOSURE	73
BASIC SETTINGS	73
ADVANCED SETTINGS	74
WHITE BALANCE	76
BASIC SETTINGS	76
ADVANCED SETTINGS	77
RESOLUTION	78
REDCODE	79
REDCODE OPTIONS FOR VARIOUS FRAME RATES	79

SECONDARY MENUS 80

HDR MENU	80
HDR ON / OFF	80
STOPS	81
FOCUS MENU	81
MODE	82
ZONES	84
ENHANCED A/F	87
LENS INFORMATION DISPLAY	91
RED DSMC TI PL MOUNT + LENS	91
DSMC CANON MOUNT + LENS	91
EXPOSURE MENU	92

RED EPIC OPERATION GUIDE

PRESETS MENU	92	CAMERA BRAIN FRONT	171	DISPLAY	194
CAMERA PRESETS	92	MIC-1, MIC-2 (MICROPHONE AUDIO)	172	CONTROLS	194
LOOKS PRESETS	96			OPERATION	197
AUTO PRESETS	97	CAMERA BRAIN REAR	173	DOCKING AND UNDOCKING	197
MEDIA MENU	97	HD-SDI	174	POWER UP / DOWN	198
SELECT MEDIA	98	HEADPHONE	174	RECORDING	199
FORMAT MEDIA	98	SYNC (VIDEO SYNC)	175	ACCESSING CAMERA CONTROLS /	
EJECT MEDIA	99	CTRL (RS232 CONTROL)	177	SETTINGS	200
UTILITIES	99	GIG-E (ETHERNET)	178	ADVANCED OPERATION: REDMOTE	
SETTINGS MENU	101	DC IN (POWER INPUT)	179	MENUS	201
DISPLAY	101	HDMI OUT	180	INTERNAL BATTERY	209
LOOK	119	SIDE SSD MODULE	180	CHARGE STATUS	209
PROJECT	122	REDMOTE	181	BATTERY LIFE	210
SYSTEM STATUS	125			CHARGING	210
AUDIO	125	APPENDIX D:		UPGRADE REDMOTE	
RECORDING	128	SUPPORTED LENSES	182	FIRMWARE	211
SETUP	135			UPGRADE REDMOTE THROUGH	
MAINTENANCE	144	DSMC CANON MOUNT		DSMC	211
PLAYBACK	154	ELECTRONICALLY		UPGRADE REDMOTE (MACINTOSH)	
POWER	160	SUPPORTED LENSES	182		211
POWER STATUS	160	DSMC NIKON MOUNT		UPGRADE REDMOTE (WINDOWS)	
SHUTDOWN	161	ELECTRONICALLY			217
POWER OUT	162	SUPPORTED LENSES	183		
POWER SAVE	162	DSMC LEICA-M MOUNT		APPENDIX H: 3D SETUP	
		LENSES	183	/ OPERATION	224
APPENDIX A:				OVERVIEW	224
UPGRADING CAMERA		APPENDIX E: AUDIO		CAMERA SETUP	224
FIRMWARE	164	SUBSYSTEM		MASTER CAMERA	224
VERIFY CURRENT CAMERA		INFORMATION	184	SLAVE CAMERA	224
FIRMWARE	164			CLIP NAMING CONVENTIONS	
UPGRADE PROCEDURE	164	AUDIO FORMAT	184		225
RESTORE DEFAULT FACTORY		CHANNEL SETUP	184	REEL NO. / SLATE (CAMERA ID) /	
SETTINGS	164	SOURCE SELECTION	184	CAMERA POSITION	225
		CHANNEL MODES	185	CONNECTING CAMERAS	226
APPENDIX B: MANAGING		BALANCED MICROPHONE	185	OPERATION	227
DIGITAL MEDIA	165	UNBALANCED MICROPHONE	185	CHANGING SETTINGS	227
MEDIA	165	LINE IN 0 DBU	186	RECORDING	227
FORMATTING MEDIA	165	LINE IN 0 VU	186	POWER DOWN	228
MEDIA CAPACITY REMAINING		PHANTOM POWER	186		
STATUS	167	LIMITER	186	APPENDIX I: EXPOSURE	
EJECT MEDIA FROM CAMERA		AUDIO RECORDING	186	- USING FALSE COLOR	
(UNMOUNT)	167	PEAK METER	187	AND ISO	229
USING REDMOTE / TOUCHSCREEN		DATA PATH	188	UNDEREXPOSURE (~ 2 STOPS)	
LCD	168	HD-SDI/HDMI EMBEDDED			229
USING SIDE HANDLE	169	AUDIO	188	OVEREXPOSURE (~ 2 STOPS)	
USING SIDE SSD	169	AUDIO DURING PLAYBACK	190		231
COPYING MEDIA	169			APPROPRIATE EXPOSURE	233
ERASING MEDIA	170	APPENDIX F: DEFAULT		ADJUSTING THE ISO RATING	
MACINTOSH OS X	170	KEY FUNCTIONS	192		235
WINDOWS	170			APPENDIX J: POST-	
		APPENDIX G: REDMOTE		PRODUCTION	237
APPENDIX C: INPUT /		OPERATION	194		
OUTPUT CONNECTORS	171	CONTROL, CONNECTORS AND			

RED EPIC OPERATION GUIDE

MONITORING	237
REDCINE-X® PRO	238

APPENDIX K: **MAINTENANCE** **239**

CLEANING	239
CAMERA AND ACCESSORY	
EXTERIOR SURFACES	239
BRAIN	239
LCD SCREEN (TOUCHSCREEN /	
NON-TOUCHSCREEN)	239
EVF	240
REDMOTE SCREEN	240
LENSES	240
SIDE HANDLE LCD	240
BACK FOCUS ADJUSTMENT	
	241

APPENDIX L: **TROUBLESHOOTING** **242**

NO MEDIA ATTACHED	243
RECORDING HALTED:	
RECORD ERROR - SHUTDOWN	243
PRESET COULD NOT BE	
APPLIED	243
CAMERA CANNOT BE PAIRED	
TO REDMOTE	243
CANNOT SEE MENUS ON LCD	
TOUCH SCREEN	243

APPENDIX M: **TECHNICAL**

SPECIFICATIONS **244**

CAMERA BRAIN DIMENSIONS	
	245
FRONT VIEW	245
SIDE VIEW	246
TOP VIEW	247
BOTTOM VIEW	247
BACK VIEW	248

APPENDIX N: **RESOLUTION CHART** **249**

RED EPIC OPERATION GUIDE

DISCLAIMER

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RED EPIC OPERATION GUIDE

COMPLIANCE

INDUSTRIAL CANADA EMISSION COMPLIANCE STATEMENTS

This device complies with Industry Canada license-exempt RSS standards RSS 139 and RSS 210. Operation is subject to the following two conditions: (1) this device may not cause interference, and (2) this device must accept any interference, including interference that may cause undesired operation of the device.

This Class B digital apparatus complies with Canadian ICES-003.

Le présent appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio exempts de licence. L'exploitation est autorisée aux deux conditions suivantes : (1) l'appareil ne doit pas produire de brouillage, et (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.

Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.

FEDERAL COMMUNICATIONS COMMISSION (FCC) STATEMENT



This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur

in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

Reorient or relocate the receiving antenna.

Increase the separation between the equipment and receiver.

Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.

Consult the dealer or an experienced radio/TV technician for help.

In order to maintain compliance with FCC regulations, shielded cables must be used with this equipment. Operation with non-approved equipment or unshielded cables is likely to result in interference to radio and TV reception. The user is cautioned that changes and modifications made to the equipment without the approval of manufacturer could void the users authority to operate this equipment.

Note: This device complies with Part 15 of the FCC Rules

Operations subjected to the following two conditions (1) this device may not cause harmful interference, and (2) this device must accept any interference received, including that may cause undesirable interference.

Caution: Exposure to Radio Frequency Radiation.

RED EPIC OPERATION GUIDE

The device shall be used in such a manner that the potential for human contact is minimized

This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment. This equipment should be installed and operated with a minimum distance of 20cm between the radiator and your body.

Caution: Regulations of the FCC and FAA prohibit airborne operation of radio-frequency wireless devices because their signals could interfere with critical aircraft instruments.

Caution: If the device is changed or modified without permission from RED, the user may void his or her authority to operate the equipment.

AUSTRALIA AND NEW ZEALAND STATEMENT

RED declares that the radio equipment described in this document complies with the following international standards.

IEC 60065 - Product Safety

ETSI EN 300 328 - Technical requirement for radio equipment

RED declares digital devices described in this document comply with the following Australian and New Zealand standards.

AS/NZS CISPR 22 – Electromagnetic Interference

AS/NZS 61000.3.2– Power Line Harmonics

AS/NZS 61000.3.3 – Power Line Flicker

JAPAN STATEMENTS



This is a Class B product based on the standard of the Voluntary Control Council for Interference (VCCI) for information technology equipment. If this equipment is used near a radio or television receiver in a domestic environment, it may cause radio interference. Install and use the equipment according to the instruction manual.

この装置は、情報処理装置等電波障害自主規制協議会（VCCI）の基準に基づくクラス B 情報技術装置です。この装置は家庭環境で使用することを目的としていますが、ラジオやテレビジョン受信機に近接して使用されると、受信障害を引き起こすことがあります。
取扱説明書に従って正しい取り扱いをしてください。

EUROPEAN UNION COMPLIANCE STATEMENTS



RED declares that the radio equipment described in this document complies with the R&TTE Directive (1999/5/EC) issued by the Commission of the European Community.

Compliance with this directive implies conformity to the following European Norms (in brackets are the equivalent international standards).

EN 60065 (IEC 60065) – Product Safety

ETSI EN 300 328 Technical requirement for radio equipment

RED EPIC OPERATION GUIDE

ETSI EN 301 489 General EMC requirements for radio equipment.

Information

Products with the CE marking comply with the EMC Directive (2004/108/EC) and the Low Voltage Directive (2006/95/EC) issued by the Commission of the European Community. Compliance with these directives implies conformity to the following European Product Family Standards.

EN 55022 (CISPR 22) – Electromagnetic Interference

EN 55024-1 (CISPR 24) – Electromagnetic Immunity

EN 61000-3-2 (IEC610000-3-2) – Power Line Harmonics

EN 61000-3-3 (IEC610000) – Power Line Flicker

EN 60065 (IEC60065) – Product Safety

Usage Restrictions for Products that Incorporate REDlink

Products that fall into this category are denoted by inclusion of the Class 2 identifier symbol (exclamation mark in a circle) accompanying the CE Mark on the products regulatory label, example below:



France

Usage Restrictions - Geographic Area Where Restriction Applies : France

For mainland France

2.400 - 2.4835 GHz (Channels 1-16) authorized for indoor use

2.400 -2.454 GHz (Channels 1-10) authorized for outdoor use

Restrictions d'utilisation - Zone géographique où les restrictions s'appliquent : France

Pour la France métropolitaine

2.400 - 2.4835 GHz (Canaux 1 à 16) autorisé en usage intérieur

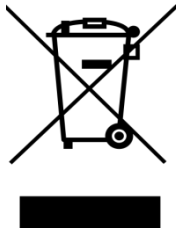
2.400 -2.454 GHz (canaux 1 à 10) autorisé en usage extérieur

RED EPIC OPERATION GUIDE

Norway

This subsection does not apply for the geographical area within a radius of 20 km from the centre of Ny-Ålesund

Dette gjelder ikke for det geografiske området innenfor en radius av 20 km fra sentrum av Ny-Ålesund



The Waste Electrical and Electronic Equipment (WEEE) mark applies only to countries within the European Union (EU) and Norway. This symbol on the product and accompanying documents means that used electrical and electronic products should not be mixed with general household waste. For proper treatment, recovery and recycling, please take this product to designated collection points where it will be accepted free of charge. Alternatively, in some countries you may be able to return your products to your local retailer upon purchase of an equivalent new product.

Disposing of this product correctly will help save valuable resources and prevent any potential negative effects on human health and the environment, which could otherwise arise from inappropriate waste handling. Please contact your local authority for further details of your nearest designated collection point. Penalties may be applicable for incorrect disposal of this waste, in accordance with your national legislation.

For business users in the European Union, if you wish to discard electrical and electronic equipment, please contact your dealer or supplier for further information.

Responsible party:

RED Digital Cinema®
34 Parker
Irvine, CA 92618
USA

RED EPIC OPERATION GUIDE

BEFORE YOU START

Congratulations on your purchase of a RED DSMC® Digital Still and Motion Camera.

Please read the attached safety instructions, and only then unpack the camera body and any accessories. If there is any physical damage or missing components for either your camera body or any accessories, please file a support ticket at www.RED.com/support.



*RED EPIC Digital
Still and Motion
Camera*

IMPORTANT SAFETY INSTRUCTIONS

READ BEFORE USING YOUR CAMERA

- A. Heed all cautions and warnings in these instructions.
- B. Read these instructions before operating the camera and accessories.
- C. Follow these instructions while operating the camera and accessories.
- D. Keep these instructions with the camera and accessories at all times.
- E. DO NOT attempt to modify, dismantle or open your camera, lens or other accessory as doing so may expose you to electric shock and serious injury. There are no user-serviceable parts inside. Alteration or repairs made to the camera, lens or other accessory, except by a RED authorized service facility, will void the Limited Warranty. Users are not permitted to make design changes or otherwise modify the operation of the camera, lenses or other accessories, without the express written approval of RED DIGITAL CINEMA.
- F. Only use attachments/accessories specified by RED.
- G. Install camera and accessories in accordance with the manufacturer's instructions.
- H. Avoid imaging of laser beams as they may cause damage to the sensor.
- I. DO NOT use the camera or accessories near water. Avoid exposing your camera to moisture. The unit is not waterproof, so contact with water could cause permanent damage to the unit as well as electric shock and serious injury to the user. DO NOT use the camera in the rain or under other conditions with high moisture without appropriate protection, and immediately remove power source if camera or accessories are exposed to moisture.

WARNING: To reduce the risk of fire or electric shock, do not expose the camera or accessories to rain or moisture.

RED EPIC OPERATION GUIDE

- J. DO NOT expose your camera to excessive vibration or impact (shock). Be careful not to drop your camera. Internal mechanisms may be damaged by severe shock. Mechanical alignment of optical elements may be affected by excessive vibration.
- K. **ELECTROMAGNETIC INTERFERENCE:** The use of devices using radio or other communication waves may result in the malfunction or interference with the unit and/or with audio and video signals.
- L. Clean only using a dry cloth. When cleaning your camera, remember that it is not waterproof and moisture can damage electronic circuitry. DO NOT rinse or immerse any element of the camera, lens or other accessory, keep them dry at all times. DO NOT use soaps, detergents, ammonia, alkaline cleaners, and abrasive cleaning compounds or solvents. These substances may damage lens coatings and electronic circuitry.
- M. Maintain sufficient ventilation - DO NOT block any ventilation openings or obstruct cooling fan airflow.

CAUTION: Proper camera ventilation requires a minimum 1/2" (1,25cm) clearance between the camera ventilation openings and external surfaces. Verify that objects that can block the fan intake and exhaust ports do not impede airflow. Failure to permit adequate airflow may result in overheating of the camera, degraded operation and in extreme situations, damage to the camera.

- N. DO NOT operate or store near any heat sources such as radiators, heat registers, stoves, or any other apparatus that produce heat. Store in a protected, level and ventilated place. Avoid exposure to temperature extremes, damp, severe vibration, strong magnetic fields, direct sunlight or local heat sources during storage. Remove any batteries from the camera before storage. Recommended storage and usage temperatures for your camera, lenses and other accessories are:
- Operating range: 0°C to +40°C (32°F to 104°F)
 - Storage range: -20°C to +50°C (-4°F to 122°F)

If there are any performance issues with your camera or accessories when operating within this temperature range, please file a support ticket on www.RED.com/support.

- O. The Side Handle, Side SSD Module, Rear Modules and Lens Mount are **NOT HOT SWAPPABLE** – meaning you cannot remove or install them while the camera is powered on. Before installing or removing any of these accessories, you MUST power down the camera. Failure to do so may result in damage to the accessory and / or camera brain that will not be covered under warranty.
- P. Do not bypass the third prong of the grounding-type plug on the power cord of the AC Power Adapter. A grounding-type plug has two blades and a third “grounding” prong. The third prong is provided for your safety. A grounding-type plug shall be connected to an outlet with a protective earthen connection. If the grounding-type plug does not fit into your outlet, do not attempt to modify the plug or outlet, consult a qualified electrician.
- Q. Protect all power cords from being pinched, walked on or driven over by a vehicle. Replace any power cords suspected of sustaining damage due to crushing or other forms physical damage.

CAUTION: The power cord plug for the AC Power Adapter is used as the power disconnect. To disconnect all power from the AC Power Adapter, unplug the power cord plug from the wall outlet. During use, the power cord plug should remain easily accessible at all times.

- R. Lithium Ion batteries may be subject to special handling requirements pursuant to federal and local laws. Please refer to specific shipping instructions included with your battery regarding proper transport of your battery. Do not handle your battery if it is damaged or leaking. Disposal of batteries must be in accordance with local environmental regulations. For example, California law requires that all rechargeable batteries must be recycled by an authorized recycle center. Storing batteries fully charged or in high temperature, conditions may permanently reduce the life of the battery. Available battery capacity may also be temporarily lessened after storage in low temperature conditions.

WARNING: Do not expose the battery to excessive heat.

RED EPIC OPERATION GUIDE

WARNING: Danger of explosion if an incorrect battery is charged with the RED Charger or is used to power the camera and accessories. Replace only with the same or equivalent type battery.

CAUTION: Refer all service and repair to qualified RED service personnel. To reduce the risk of electric shock, and damage to the camera or accessories, DO NOT attempt to perform any servicing other than any procedures that are recommended in the operating instructions.

RED EPIC OPERATION GUIDE

THEORY OF OPERATION

The RED family of Digital Still and Motion Cameras (DSMC) provide high performance digital imaging over a wide range of frame rates and optical formats including Super 35mm / APS-H. The RED DSMC camera is supplied as standard with a PL mount, and may be configured with mounts and 19 mm rods to accommodate most cinematography lenses, matte boxes and follow focus systems. Adaptors for 15mm offset studio and 15mm lightweight rods are also available.

In addition to compatibility with the majority of existing PL mount cinematography lenses; a select range of Super 35mm PL mount prime and zoom lenses are available from RED.

Other lens mounts, including the DSMC Canon mount are available, permitting the use of Canon EF and EF-S photographic lenses. The Canon mount can report lens iris, focus and zoom data when mated to an appropriate lens. In addition, iris and manual or auto-focus settings may be controlled from the camera.

Lens mounts may be exchanged in the field, however it is highly recommended that this be performed in a dust-free environment, as the optical path will be exposed to the elements during this process.

A B4 mount to PL mount adaptor is also available to permit use of 2/3" HD broadcast lenses on the RED DSMC camera. The optical coverage it provides is approximately equivalent to 16mm, hence the maximum recording resolution operating with a B4 mount 2/3" lens is 2K (2048 x 1152 pixels) progressive scan.

MYSTERIUM X® SENSOR

The MYSTERIUM X sensor has been specifically designed for use with the RED DSMC camera, and provides variable frame rate imaging at up to 120fps at 5K resolution, and up to 240 fps at 2K resolution.

Native color balance for the MYSTERIUM X sensor is 5,000 KELVIN, but it may be electronically compensated for any color temperature in the range 1,700 to 10,000 KELVIN. White balance preset values include Tungsten (3200K) and Daylight (5600K) light sources. The camera may also calculate a color neutralizing White Balance value on demand by imaging on a standard white or 18% grey card.

The MYSTERIUM X sensor includes high precision analog to digital conversion, capable of delivering up to 13.5 stops of dynamic range with daylight light sources over a camera sensitivity rating of 320-800 ISO. In HDR mode, dynamic range can be extended to approximately 18 stops.

IMAGE PROCESSING

The digital image received from the sensor is formatted as a pixel defect corrected (but in all other aspects unprocessed) 12-bit, 14-bit or 16-bit per pixel RAW data frame.

Each RAW frame or sequence of RAW frames in a clip is compressed using proprietary wavelet based REDCODE® RAW compression, then stored to a digital media Magazine such as REDMAG™ 1.8" SSD.

When recorded, the RAW data is independent of any RGB domain color processing such as ISO, White Balance or other RGB color space adjustments made by the camera operator. These parameters are saved with the RAW data as reference METADATA; i.e. color is not burned into the recorded RAW data.

This recording technique permits RGB color processing choices to be deferred to post-production or to be adjusted in the field to help a director visualize alternative color treatments, without affecting the recorded RAW data's image quality or dynamic range.

RED EPIC OPERATION GUIDE

The camera's monitoring path converts RAW sensor data to a white balanced 12-bit depth 2048 x 1080 pixel RGB 4:4:4 video signal. This signal may be modified using ISO, White Balance or other RGB color space adjustments as desired by the operator, and is then scaled and gamma corrected to provide VIEWFINDER, HD-SDI and HDMI monitor outputs at 10-bit depth in 4:2:2 YCC or 8-bit depth in 4:4:4 RGB.

Frame guides and other camera data may be added as desired by the user to one or more of the outputs.

NOTE: The supplied REDCINE-X® PRO application software can create and export .RMD "color look" files which may then be imported as camera monitor path color processing PRESETs. This information is stored as reference metadata, so that this color processing choice can be the default value used in Post-production. Refer to SECONDARY MENUS > PRESETS for details how to import and apply .RMD file metadata.

HDRX™

HDRx is an option for extending dynamic range up to 6 stops over the base Dynamic Range offered by the camera. When enabled HDRx simultaneously shoots two images of identical resolution and frame rate - a normally exposed primary track (A-track), and an underexposed secondary track (X-track) whose exposure value reflects the additional stops of highlight protection desired.

For example, if you select an HDR value of +2 and your primary track exposure is 1/48th sec, the secondary track exposure will be 2 stops under, or 1/192 sec. The ISO and Aperture remain the same for both exposures.

During acquisition and recording, the two tracks are "motion-conjoined", meaning there is no gap in time between the two exposures. This is very important to note because if they were traditional alternating exposures, there would be a time gap between the two tracks that would show up as an undesirable motion artifact. Both tracks (A & X) are stored in a single .R3D® file.

Since there are two exposures in HDRx mode, the camera is recording double the amount of frames each second. For example, when shooting at 24fps, the camera is recording two 24fps tracks, which is the data rate equivalent of 48fps; however after combining the A and X tracks in post-production you will see only one 24fps blended image sequence.

HDRx provides multiple options for exploitation in post-production.

Blend the two tracks in post tools like REDCINE-X, Storm or any other application that supports the SDK to create Magic Motion™. This blending of the two tracks comes with a slider so you can decide just how much of each track you want to use. A preview window shows you the combined result of your selection, or you can view each track individually.

Combine the two tracks using MNMB (More Normal Motion Blur). MNMB is designed to emulate the motion of a traditional camera with full motion blur. This is a tool created by The Foundry that uses a new motion estimation algorithm designed specifically for HDRx. The shorter exposure (sharper image) is blended to match the motion blur of the normal exposure. Again, a preview window shows the combined result of your selection, or you can view each track individually.

Use the X-track data for motion tracking, then combine the X-track with the A-track, or just motion stabilize the A-track using the motion analysis data extracted from the X-track.

Exporting to EXR file format will give you a multi-view EXR with both exposures (like a stereo EXR).

RED EPIC OPERATION GUIDE

NOTE: If you ignore the X-track data, you will have a standard exposure with up to 13.5 stops of dynamic range just as if you had not enabled HDRx. For this reason, we encourage the A-track exposure to be "normal" as it provides the most options. If you are tempted to shoot "over-under", you are then fully committed to using HDRx and your post-production options are reduced.

NOTE: When recording in HDRx mode the camera records twice as many frames per second so the maximum frame rate or minimum REDCODE ratio, and the maximum record time on your media will be cut in half.

NOTE: HDRx mode can be used with sensor syncing.

MAGIC MOTION™

Shooting at 24fps and with an 180 degree (1/48th) shutter on a film or digital camera may create an optical illusion we are familiar with, however it is not really the way the eye sees motion. To understand this, ask someone to stand in front of you and swing their arm over their head from one side to the other. What you would observe in the recording is a constant motion blur until the arm stopped. What your eye sees though is both motion blur AND a sharper reference to the arm and hand all along the motion path. "Magic Motion" provides such a combination of motion blur (A-track) and a sharper reference (X-track), with the bonus of extreme dynamic range not available with any other motion capture camera system.

AUDIO RECORDING

The RED DSMC camera can record up to two discreet channels of microphone level uncompressed 24-bit, 48 KHz audio (four channels of microphone level or line level audio inputs when equipped with a PRO I/O Module), that are synchronized with video and timecode to a REDMAG 1.8" SSD digital media Magazine.

Input signals are routed via a high quality pre-amplifier and soft clip analog limiter in order to achieve the desired audio reference / recording level and maximize dynamic range.

To assist with audio reference level setup, the camera provides a color-coded Audio Level Meter in the Graphical User Interface. Meter range is -36dBu to +20dBu (-56dBFS to 0dBFS) with audio input type, reference level and audio input clipping indicators.

Audio monitor output options include a 2-channel headphone output on the camera Brain and 2-channel line level analog outputs from the optional PRO I/O Module, plus 2-channel and 4-channel 24-bit 48KHz uncompressed digital audio embedded in the HD-SDI and HDMI outputs.

MICROPHONE LEVEL ANALOG INPUTS

The recording level of a Microphone input is affected by the sensitivity of the microphone and the Gain setting of the camera's pre-amplifier. Available pre-amplifier range is +30dB to +60dB. The camera operator should choose a Gain value that aligns the input signal to the 0dBu reference line drawn on the camera's Audio Level Meter (or the 0VU reference line if operating at that level).

This setting provides up to 30dB of input signal headroom above reference 0dBu level before clipping (up to 26dB above 0VU reference level) and maximizes the signal to noise ratio of the 24-bit digital recording.

RED EPIC OPERATION GUIDE

LINE LEVEL ANALOG INPUTS

The recording level of a Line input is affected only by the signal provided by the field production sound mixer or other external line level source. The sound mixer operator should choose a mixer output level that aligns a reference tone signal to the 0dBu (-20dBFS) reference mark drawn on the camera's Audio Level Meter, or if using 0VU as reference level, a mixer output level that aligns a reference tone signal to the 0VU (-16dBFS) reference mark.

This setting provides up to 24dB of input signal headroom above reference 0dBu level before clipping (up to 20dB above 0VU reference level) and maximizes the signal to noise ratio of the 24-bit digital recording.

VIDEO MONITORING OUTPUTS

In its default configuration, the RED DSMC camera can simultaneously support one VIEWFINDER output (suitable for use by a BOMB EVF®, or RED LCD) plus one PROGRAM output and one PREVIEW output (suitable for use by HDMI or HD-SDI monitors). The various monitor outputs can support a set of overlay graphics including camera GUI, timecode, clip name and framing guides; the specific overlay graphics for each type of output is user configurable.

The default VIEWFINDER output is the EVF / LCD connector located on the front face of the Side SSD Module. If neither of these is connected, the VIEWFINDER output can be transferred to either the HDMI output or the HD-SDI output of the camera Brain.

All monitors are able to display a variety of features, including:

Surround View™, which is an additional look around area, visible outside of the recorded image.

Frame Guides, showing common film presentation and television aspects such as 2.40:1 and 16:9.

Focus, aided by high display resolution, 1:1 Focus Check function and False Color overlay.

Exposure, aided by dual Zebras, False Color overlay, RAW "Traffic Lights" and RGB histogram.

System information including current frame rate, ISO rating, shutter speed, color temperature, record resolution, record quality, clip name, timecode value and the remaining battery and media capacity.

RED EPIC OPERATION GUIDE

BOMB EVF

The BOMB EVFs are high-definition, lightweight viewfinders that align quality performance with compact form factor.

For applications where use of an attached RED EVF or RED LCD is not desired – for example when working on a crane – the VIEWFINDER / MENU output can be transferred to the HD-SDI or HDMI outputs, supporting remote camera monitoring up to 200 ft away.

RED TOUCH LCD

The RED TOUCH LCD pixel progressive scan color displays allow you to view your image and navigate through menu settings using touchscreen functionality.

For applications where use of an attached RED EVF or RED LCD is not desired – for example when working on a crane – the VIEWFINDER / MENU output can be transferred to the HD-SDI or HDMI outputs, supporting remote camera monitoring up to 200 ft away.

HD-SDI

A 720p or 1080p progressive scan output suitable for monitoring or recording to an external VTR or DDR device. May be configured for 10-bit LIN (VIDEO) or 10-bit LOG (FILM) encoded data.

HDMI

A 720p or 1080p progressive scan output suitable for monitoring via a PC monitor or most HDTV displays.



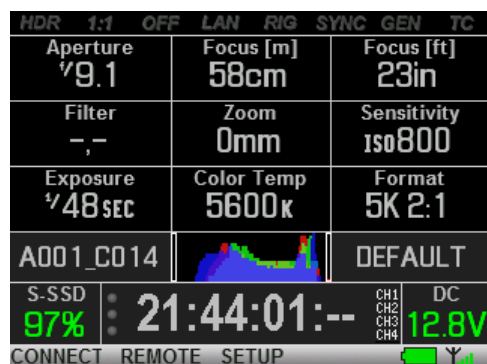
Example of HDMI Monitor Output in MENUS Mode

RED EPIC OPERATION GUIDE

REDMOTE®

REDMOTE is a camera control unit for RED's family of DSMC cameras that attaches to the rear of the camera Brain or rearmost expansion module. REDMOTE may also be detached from the camera or rearmost module and provide wireless remote control of the camera over proprietary REDlink™ protocol.

Whether attached or operating via wireless, REDMOTE supports all controls necessary to operate the camera, including Record Start / Stop, Shutter Speed, White Balance, ISO and programmable User Keys. A color LCD displays critical camera parameters, including media and battery capacity, timecode and clip name, lens data and exposure information.



REDMOTE LCD Display

REDMOTE includes a rechargeable Li-Ion battery, which automatically re-charges when attached to the camera or rearmost module. It may also be re-charged by connecting to a USB 2.0 based power source such as a laptop PC or cell phone charger. Under typical operating conditions, REDMOTE should operate for up to 8 hours without requiring a re-charge and support a wireless communication range of approximately 50 ft.

DIGITAL MAGAZINE (MEDIA)

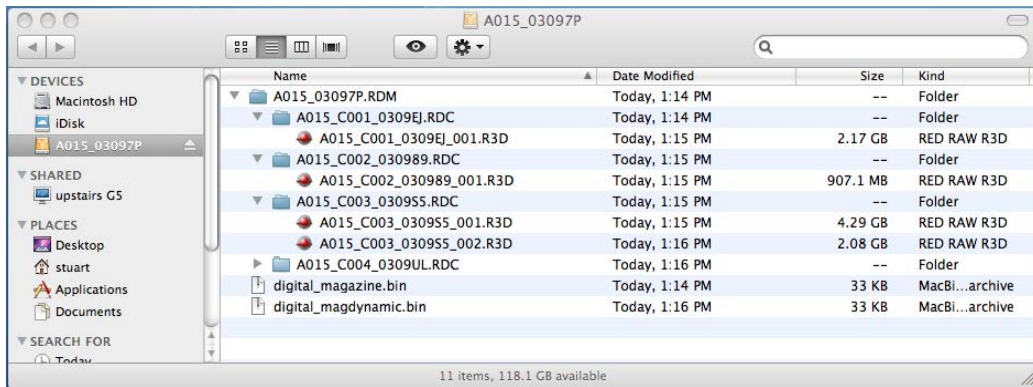
REDCODE RAW compressed MOTION clips and STILL images; time code, multi-channel audio and metadata may be recorded to a **REDMAG 1.8" SSD** magazine of 64GB, 128GB, 256GB, or 512GB capacity.

Each clip is recorded with a unique name in a clip folder with the extension .RDC. This folder contains all appropriate information describing the clip, including one or more REDCODE RAW .R3D files and all color grading metadata and other system level metadata such as lens and location information. Refer to [CLIP NAMING CONVENTIONS](#).

The individual clip folders are placed into a magazine folder (i.e. root directory) on the digital media. This magazine folder has the extension .RDM. As this folder contains all the recorded clips; copying all clips recorded on the SSD to other media may be performed by a drag and drop operation on the .RDM folder.

NOTE: When using a RED STATION in conjunction with a 512GB REDMAG, an AC Power Adaptor will be required for offload. The RED STATION may not function properly when powered by a USB or Firewire cable.

RED EPIC OPERATION GUIDE



*Typical Magazine
Folder and Clip
Structure*

For additional information about digital magazines, refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

METADATA

RED's family of DSMC cameras record the Metadata, which is data for each frame of the recording:

Clip Name	s4i static data	Director Name
Time Code	s4i dynamic data	DP Name
Date and GMT	GMT time/data	Copyright
Lens and shutter speed / angle parameters	RGB curves	Unit
Audio configuration	shadow control	Camera Name
Firmware version #	Luma curve	Location
media serial #	Lens name, brand, ID, near	Scene
LTC user bits (3 32-bit word	focus, far focus	Take
reg-dump from ISP)	Camera Network Name	Accelerometer Data
	Production Name	Gyro Data

RED EPIC OPERATION GUIDE

CLIP NAMING CONVENTIONS

When you press RECORD, the camera automatically creates a unique name for the CLIP being recorded to the REDMAG 1.8" SSD media. The format of this name is:

Camera Letter + Reel Number + Month + Day

e.g. A001_C002_0502**.RDC

Where: A = camera A, 001 = reel 001, C002 = clip 002, and 0502 = May 02, and the digits * * are two random characters generated by the camera to prevent any possibility of duplicate names being created.

So a three Clip sequence of Clip Folders within a Magazine Folder on Camera A would look like this:

A001_C001_0502**.RDC

A001_C002_0502**.RDC

A001_C003_0502**.RDC

MULTI CAMERA SHOTS

The scheme provides flexibility to uniquely identify Clips from different cameras on a multi-camera shoot.

For example three cameras, slated as camera A, camera B, and camera C respectively, can generate these easily recognizable clips on their respective digital media Magazines.

A001_C001_0502**.RDC

B001_C001_0502**.RDC

C001_C001_0502**.RDC

3D (STEREO) CAMERA SHOTS

The scheme also allows unique identification of Clips from left and right eye cameras on a stereo shoot.

For example two cameras, both slated as Camera S, can generate these easily recognizable clips on their respective digital media Magazines.

S001_L001_0502**.RDC

S001_R001_0502**.RDC

For more information refer to APPENDIX F: 3D SETUP / OPERATION > CLIP NAMING CONVENTIONS.

SMPTE TIMECODE

Time Code (TC) is a SMPTE timecode track that synchronizes to the camera's high precision internal clock, or if operated in Jam Sync mode, references to an externally supplied SMPTE master timecode signal. TC is a sequential code that is continuous from frame to frame, but is discontinuous from clip to clip.

Edge Code (EC) is a SMPTE timecode track that always starts at 1.00.00.00 on the first frame recorded to the digital media. It is a sequential code that is continuous from frame to frame and also continuous from clip to clip. EC is equivalent to RUN RECORD commonly found on broadcast cameras.

Irrespective of the timecode mode selected, once recording starts the camera's timecode counter will update at the same instantaneous frame rate as the recording. This ensures that a valid SMPTE timecode value is created for every frame in the clip, eliminating any timecode count jumps that could affect playback or editing.

If operating in Jam Sync mode referenced to an external timecode source, the clip's master time reference point is the first frame of the recorded clip.

RED EPIC OPERATION GUIDE

POWER CONSUMPTION

The camera draws approximately 60 watts when recording in 5K resolution, 24fps MOVIE mode. The camera is cooled by convection from the camera body assisted by a fan contained in a sealed air duct.

Under typical operating conditions, a REDVOLT® battery will run the camera and accessories for about 30 minutes and a REDVOLT® XL battery will run the camera and accessories for about 90 minutes.

CAMERA OPERATIONAL CONTROLS

This section describes the available operational controls on the RED DSMC camera Brain, Side SSD Module, Side Handle and REDMOTE accessories.

BRAIN



EPIC BRAIN

- A. Power Status LED
- B. Power/Record Button
- C. Record Status LED

Power Status LED	Indicates Power Status: LED Red = Power Present, Camera OFF LED Yellow = Power Present, Camera Booting LED Green = Power Present, Camera ON LED Green Blinking = Power Present, Running on Battery LED Yellow Blinking = Power Present, 5-10 Minutes of Battery Time Left LED Red Blinking = Power Present, Less than 5 Minutes of Battery Time Left
Power/Record Button	Powers Camera Up / Down and Indicates Record Stop / Start
Record Status LED	Indicates Record Status: LED Off = No Media Present

RED EPIC OPERATION GUIDE

	LED Green = Ready to Record LED Red Constant = Recording LED Red Slow Blink = Recording, 25% Media Left LED Red Fast Blink = Recording, 5% Media Left LED Yellow = Finalizing
Both LEDs	Indicates Camera Status: Both LEDs Green Blink = Firmware Update in Progress

SIDE SSD MODULE



Side SSD Module

- A. SSD Slot
- B. S-SSD User Key 1
- C. S-SSD User Key 2
- D. Focus/Record Button
- E. Media Indicator

SSD Slot	Slot for REDMAG 1.8" SSD Digital Media Magazine
S-SSD User Key 1	Initiates User Defined Camera Function. Undefined by Default
S-SSD User Key 2	Initiates User Defined Camera Function. Undefined by Default
S-SSD User Key 1 + 2	The specific function of pressing these keys may be programmed by the user. By default, press both keys to Eject (Unmount) REDMAG 1.8" SSD Magazine
Focus/Record Button	Touch for Auto Focus, Fully Depress to Start or Stop Record
Media Indicator LED	Indicates Status of Media: LED Off = No Media LED Green = Ready to Record LED Red Constant = Recording LED Red Slow Blink = Recording, 25% Media Left LED Red Fast Blink = Recording, 5% Media Left LED Yellow = Finalizing LED Yellow Blinking = Media Access (Format etc...)

RED EPIC OPERATION GUIDE

SIDE HANDLE

TOP



Side Handle - Top

- A. Battery Release
- B. Focus/Record Button
- C. SH Rotary Front
- D. SH User Keys 1-4
- E. LCD Display
- F. LCD Backlight Button

Battery Door Release Button	Releases Side Handle battery door to permit battery exchange
Focus/Record Button	Touch for Auto Focus, fully depress to Start or Stop Record
Adjustment Ring	Selects and adjusts camera parameter values. Similar to the scroll wheel on the navigation group. Can assign different functions to clockwise and counter-clockwise directions
SH User Keys 1-4	The specific functions for each key are defined by the LCD screen. Defaults are: 1 = ISO 2 = F-Stop 3 = Shutter Speed 4 = Color Temperature
LCD Display	Displays key camera parameter values
LCD Backlight Button	Enables LCD backlight

NOTE: Side Handle (SH) controls can be locked/unlocked by holding the 1 and 4 buttons simultaneously.

RED EPIC OPERATION GUIDE

FRONT



Side Handle – Front

A. Stills/Movie Switch

Stills/Movie Switch

The specific function of this switch may be programmed by the user.

Default settings are as follows:

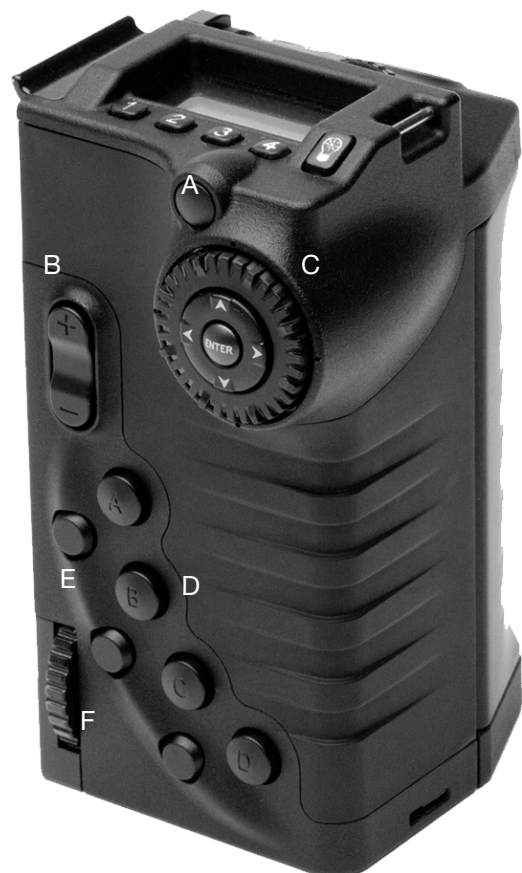
STILLS = Change focus mode to Still

Movie = Changes focus mode to Movie/Motion

The DSMC has two AF modes: one for stills and one for movies/motion. In Stills mode, you can select a specific AF setting, and then go to Movie/Motion mode and change your AF setting. By default, the Stills/Movie Switch toggles between these two AF settings.

RED EPIC OPERATION GUIDE

REAR



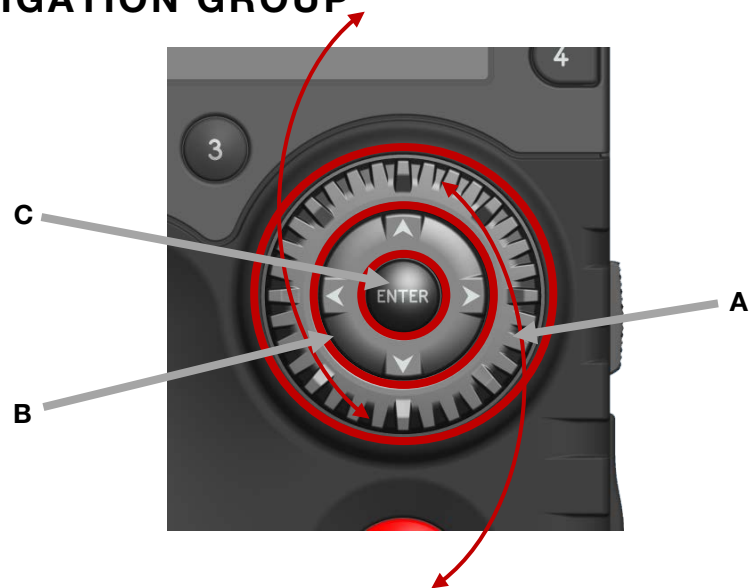
Side Handle – Rear

- A. Menu Button
- B. Rocker Switch
- C. Navigation Group
- D. SH User Keys A-D
- E. SH User Keys 5-7
- F. Thumbwheel Lock

Menu Button	Press to access / camera setup menus
Rocker Switch	The specific function of these keys may be programmed by the user. Default Settings are as follows: Rocker Switch+ = Opens Iris Rocker Switch - = Closes Iris
Navigation Group	Allows navigation through camera menus, selection of camera parameter for adjustment and adjustment of selected camera parameter
SH User Keys A-D	The specific function of these keys may be programmed by the user. Default settings are as follows: User Key A = Toggles Focus Assist indicator User Key B = Performs White Balance calculation User Key C = Toggles False Color > 1:1 Magnify User Key D = Toggles False Color > Exposure Check
SH User Keys 5-7	Function is defined by System Firmware: User Key 5 = Toggles False Color > Exposure Check User Key 6 = Disabled User Key 7 = Eject Media
Thumbwheel Lock	Locks Side Handle in position on camera

RED EPIC OPERATION GUIDE

NAVIGATION GROUP



Side Handle Navigation Group

- A. Scroll Wheel
- B. Direction Keys
- C. Enter Button

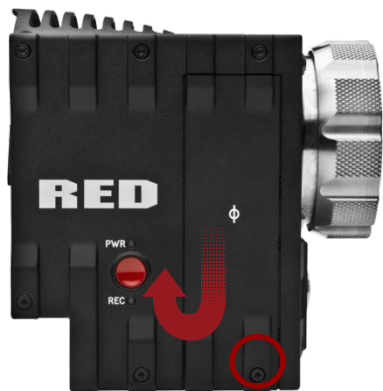
Scroll Wheel	Selects and adjusts camera parameter value
Direction Keys	Navigates camera menus and may select parameter for adjustment
Enter Button	Confirms selected parameter value adjustment

INSTALLATION / REMOVAL

WARNING: The Side Handle is NOT hot swappable - meaning you cannot remove or install while the camera is powered on. Before installing or removing the Side HANDLE, you MUST power down the camera. Failure to do so may result in damage to the Side Handle and / or camera brain that is not covered by warranty.

To install the side handle:

1. Power down the camera if necessary.
2. Remove the brain side plate (if installed) by removing the single screw located at the bottom.
3. Rotate upwards to disengage lip at top of side plate from camera brain.



Remove Screw and Rotate Side Plate Upwards to Remove

4. Insert the lip at the top of the side handle into the area where the lip from the side plate was installed.

RED EPIC OPERATION GUIDE



*Insert Lip into Top of Camera Brain
Press Side Handle Flush Against Camera Brain
Rotate Thumbwheel Upwards Until Tight*

5. Rotate side handle down flush along side of camera brain.
6. Rotate thumbscrew upwards until tight. Ensure side handle is secure to camera brain. You may have to apply steady pressure to get the screw started.

To remove the side handle:

1. Power down the camera if necessary.
2. Rotate the thumbscrew downwards until detached from camera body.



*Rotate Thumbwheel Downwards Until Loose
Rotate Side Handle Upwards to Remove
Disengage Lip from Top of Camera Brain*

3. Rotate upwards and pull down to disengage lip at top of side handle from camera brain.
4. Remove side handle from camera.

RED EPIC OPERATION GUIDE

DSMC MODULES

PRO I/O MODULE

The PRO I/O MODULE brings together the essential I/O connections into one module, providing a central hub for professional audio and video components.

Centralized ports make it easy to manage connections and cables

LCD/EVF port allows you to connect an additional RED LCD or EVF

Customize triggers and interface with third-party GPIO and RS232 control devices using RED Pro I/O cables

Attach an additional DSMC module or a REDMOTE to the back of the PRO I/O MODULE for additional expansion

Internal cooling system maintains appropriate operating temperature



Pro I/O Module

RED EPIC OPERATION GUIDE

REAR SSD MODULE

The Rear SSD Module secures onto the back of the DSMC brain to serve as a rear location for recording onto 1.8" REDMAG SSD media.



Rear SSD Module

QUAD BATTERY MODULE

The QUAD BATTERY MODULE holds up to 4 REDVOLTs or 2 REDVOLT-XLs

Batteries may be hot swapped



Battery Eject Button

Quad Battery Module

*Shown with REDVOLT Batteries
Installed*

RED EPIC OPERATION GUIDE

DUAL BATTERY MODULE

The DUAL BATTERY MODULE holds up to 2 REDVOLTs

Batteries may be hot swapped



Dual Battery Module

*Shown with REDVOLT Batteries
Installed*

MODULE INSTALLATION / REMOVAL

To install a DSMC Module to the camera, an Adaptor Plate must be purchased separately. The following procedure details installation of the Adaptor Plate and DSMC Module.

Install the Adapter Plate

1. Power down the camera.
2. Remove the REDMOTE.
3. Place the adapter plate over the v-mount on the rear of the camera brain.



*Place the Adaptor Plate Over the V-Mount on the Rear
of the Camera Brain*

RED EPIC OPERATION GUIDE

4. Using a T-20 Torx, lightly tighten the four screws. Do not over tighten.



Tighten Four Screws Do Not Over Tighten

5. Tighten the screws again in a cross pattern until tight.



Tighten Screws Again in a Cross Pattern Until Tight

RED EPIC OPERATION GUIDE

ATTACHING THE DSMC MODULE

WARNING: DSMC Modules are NOT hot swappable - meaning you cannot remove or install while the camera is powered on. Before installing or removing a Module, you MUST power down the camera. Failure to do so may result in damage to the Module and / or camera brain that is not covered by warranty.

Quad Battery Module shown.

1. Insert the lip at the top of the module into the recess at the top of the adaptor plate.



*Insert Lip at Top of Adaptor Plate
Rotate Module Down Until Flush with Adaptor*

2. Rotate module down flush with the rear of the adaptor plate.



Apply Steady Pressure

RED EPIC OPERATION GUIDE

3. While applying steady pressure to hold the module against the adaptor plate, use a T-20 Torx screwdriver to rotate the lock on the adaptor plate clockwise to secure the module.



*Press Module Flush with Adaptor
Rotate Lock Clockwise Until Red Dot Lines Up with
Lock Icon*

4. Installation is now complete.

To remove the DSMC Module and Adaptor Plate:

1. Power down the camera.
2. Use a T-20 Torx screwdriver to rotate the lock on the adaptor plate to the Unlock position.
3. Rotate the module upwards and down to disengage lip at top of battery from adaptor plate.
4. Remove module from adaptor plate.
5. Use a T-20 to loosen the screws attaching the adaptor plate the camera brain.
6. Remove the adaptor plate from the camera brain.

RED EPIC OPERATION GUIDE

REDMOTE

This section describes the physical controls on the REDMOTE. For complete details on REDMOTE control, refer to APPENDIX E: REDMOTE OPERATION.

IMPORTANT: For your REDMOTE to operate with this camera build version, ensure your REDMOTE has been upgraded to the latest firmware. Refer to APPENDIX E: REDMOTE OPERATION > MAINTENANCE > UPGRADING REDMOTE FIRMWARE.



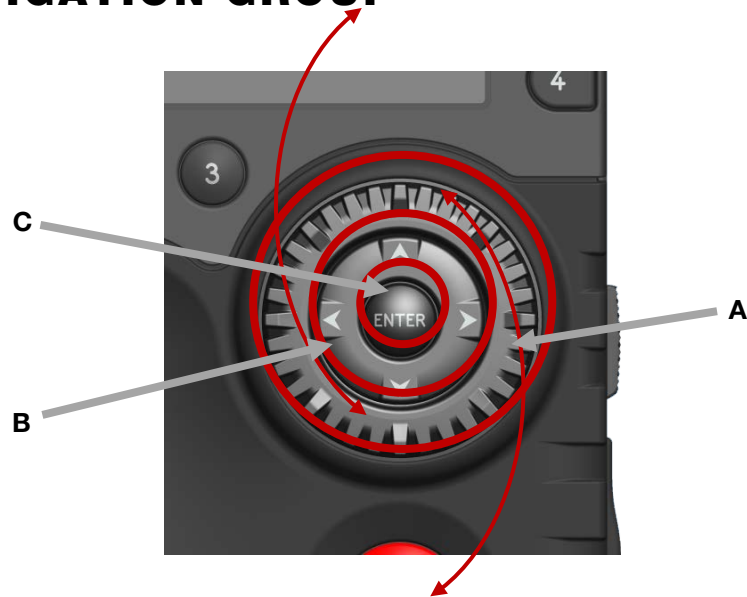
- REDMOTE**
- A. Still/Motion Slider
 - B. Release Button (L)
 - C. Record LED
 - D. Power LED
 - E. Rocker Switch
 - F. User Keys A-D
 - G. MENU Button
 - H. Soft Menu Keys 1-3
 - I. Navigation Group
 - J. Focus/Record Button
 - K. Soft Menu Keys 4-8
 - L. Power/Lock Slider
 - M. Release Button (L)
 - N. USB Connector

Still/Motion Slider	Allows selection of STILLS or MOVIE operational modes
Release Button (L)	
Record LED	
Power LED	
Rocker Switch	Provides continuous adjustment of parameter specified in USER KEYS menu
User Keys A-D	Press to initiate camera functions as defined in USER KEY menu. Default settings are as follows: User Key A = Toggles Focus Assist Indicator User Key B = Toggles False Color > RAW Check User Key C = Toggles False Color > 1:1 Magnify User Key D = Toggles False Color > Exposure Check
MENU Button	Press to access / camera setup menus
Soft Menu Keys 1-3	Function is defined on the LCD screen. For complete information refer to APPENDIX E: REDMOTE OPERATION > OPERATION > REDMOTE MENUS > SOFT MENU BUTTONS 1-3
Navigation Group	Allows navigation through camera menus, selection of camera parameter and adjustment of selected camera parameter
Focus/Record Button	Touch for Auto Focus, fully depress to Start or Stop Record

RED EPIC OPERATION GUIDE

Soft Menu Keys 4-8	For complete information refer to APPENDIX E: REDMOTE OPERATION > OPERATION > REDMOTE MENUS > SOFT MENU BUTTONS 4-8
Power/Lock Slider	Slide and hold down for two seconds to power up / down REDMOTE and / or cameras. Slide up to lock keys
Release Button (L)	
USB Connector	

NAVIGATION GROUP



REDMOTE Navigation Group

- A. Scroll Wheel*
- B. Direction Keys*
- C. Enter Button*

DISPLAYS

BOMB EVF AND BOMB EVF (OLED)

BOMB EVF is a high-definition, lightweight viewfinder that aligns quality performance with compact form factor.

Resolution: 1280 (wide) x 784 (high) full-color

Contrast Ratio: 1000:1 typical

Available diopter range: +2.0 to -5.0.I

RED EPIC OPERATION GUIDE



BOMB EVF

- A. Focus Ring*
 - B. Talley Light*
 - C. Brightness Controls*
-

RED BOMB EVF (OLED) brings advanced OLED technology into the field, providing truer blacks and more color accurate images

Resolution: 1280 (wide) x 1024 (high) full-color

Contrast Ratio: > 1000:1 typical

Available diopter range: +2.0 to -5.0.I.I



BOMB EVF

- A. Focus Ring*
 - B. Talley Light*
 - C. Brightness Controls*
-

NOTE: The specific function of EVF user keys (B/C) may be programmed by the user.

RED EPIC OPERATION GUIDE

TOUCHSCREEN LCD

RED offers two touchscreen LCDs, a five-inch model with 800 X 400 resolution and a nine-inch with 1280 X 784. Both feature 4:4:4 progressive scan. The touchscreen LCD allows navigation of camera menus and selection and adjustment of camera parameters by directly touching icons on the screen. Gestures supported include:

Tap: Tap on an icon to bring up a quick adjustment display.

Double-Tap: If the monitor is in Clean mode, changes to Menus mode.

Hold: Touch and hold on an icon to bring up an advanced interface display.

Slide: When a menu or drop-down menu is open, touch and slide to increment a value.

Pinch: Touch with two fingers, then open or close to magnify or normalize the video image. By default, this gesture is disabled.



Touchscreen LCD – 5" LCD Shown

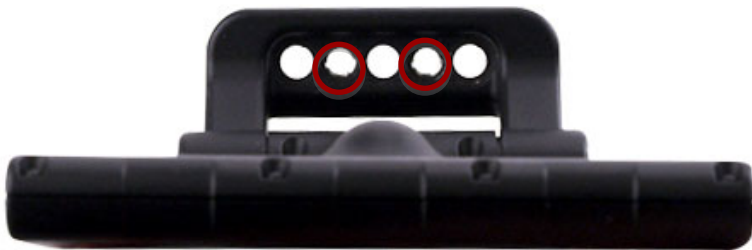
A. User Key 1 1:1 Magnify

B. Backlight Adjust

C. User Key 2 Exposure Check

NOTE: Default functions shown. All keys may be programmed by the user.

CAUTION: When do not use the threaded holes when mounting the display to a RED camera brain. Doing so may damage the camera or the display.



*Do Not Use Threaded Holes to
Mount LCD to the Camera*

RED EPIC OPERATION GUIDE

BASIC OPERATION

This section describes basic operation, starting from power up, Viewfinder layout and Menu navigation.

WARNING: The Side Handle, Side SSD Module, rear modules and Lens Mount are NOT HOT SWAPPABLE – meaning you cannot remove or install them while the camera is powered on. Before installing or removing any of these accessories, you MUST power down the camera. Failure to do so may result in damage to the accessory and / or camera brain that will not be covered under warranty.

Power draw is prioritized as follows when multiple power sources are available to the camera.

1. DC (Voltage) or Brick (%)
2. Battery Module batteries
3. Side Handle battery

POWER SOURCES

SIDE HANDLE

The optional Side Handle accepts one REDVOLT.



Side Handle Battery Compartment

RED EPIC OPERATION GUIDE

QUAD BATTERY MODULE

The optional QUAD BATTERY MODULE accepts up to four REDVOLT or up to two REDVOLT XL batteries, which can power the camera and typical accessories.



Quad Battery Module

REDVOLT AND REDVOLT XL



REDVOLT and REDVOLT XL

NOTE: When multiple batteries are installed in the Quad Battery Module, the power management circuit will select the lowest charged battery to supply power to the camera. On depletion, a battery may be ejected from the Quad Battery Module for re-charging, and a new charged battery may be inserted in its place. i.e. batteries may be hot swapped, there is no need for the operator to power down the camera to replace a REDVOLT battery when using the Quad Battery Module.

RED EPIC OPERATION GUIDE

BACKPACK QUICKPLATE

The optional BACKPACK QUICKPLATE attaches directly to the back of the DSMC BACKPACK to provide a compact REDBRICK configuration for EPIC or SCARLET-X.

NOTE: DSMC BACKPACK is required for use of the BACKPACK QUICKPLATE.



Backpack Quickplate



REDBRICK

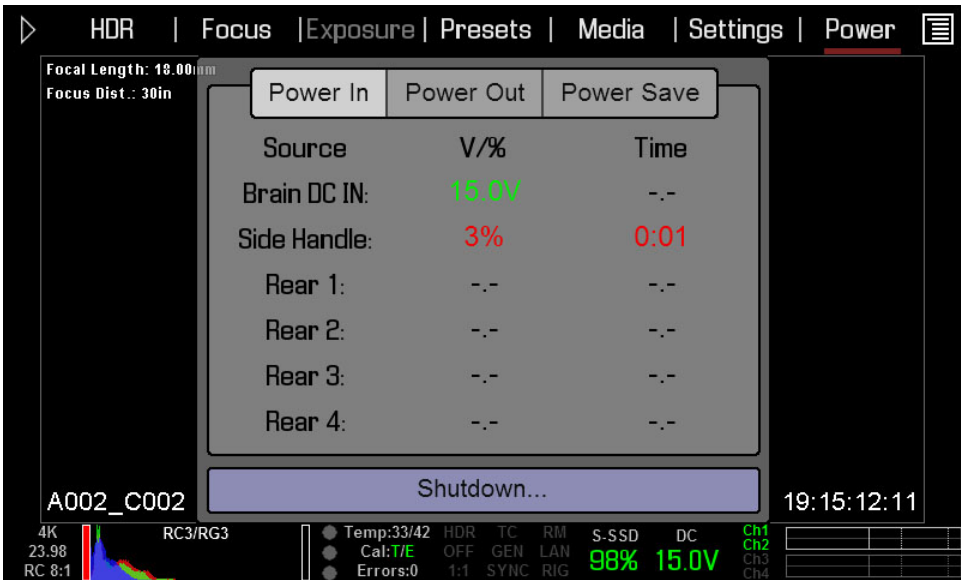
RED EPIC OPERATION GUIDE

AC POWER ADAPTOR - (DSMC)



AC Power Adaptor (DSMC)

When powering the DSMC with the A/C Power Adaptor, you can see the incoming voltage and source (DC) on the lower part of the screen. You can also see the power information in the POWER status menu.



Power Details

In use, an LED on the Quad Battery Module will flash to show the battery currently powering the camera.

Current battery LED indicates status as follow:

LED Off = No Battery

LED Constant Green = Battery Not used but Charged

RED EPIC OPERATION GUIDE

LED Green Blinking = Battery Used

LED Yellow Blinking = Battery has 10 minutes of run time remaining

LED Red Blinking = Battery has 5 minutes of run time remaining

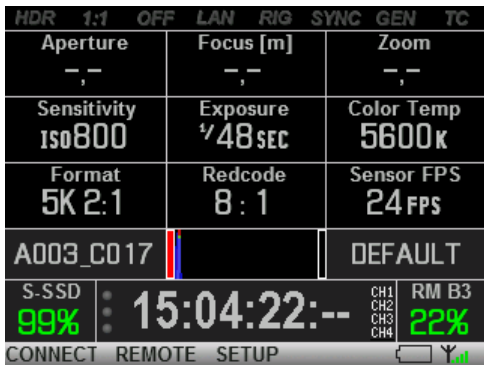
LED Constant Red = Battery Discharged

Remaining batteries will have a steady LED on module.

When current battery reaches 4% charge, the battery module will automatically switch over to another battery, by default the LOWEST charge capacity battery of the remaining batteries installed in the Module.

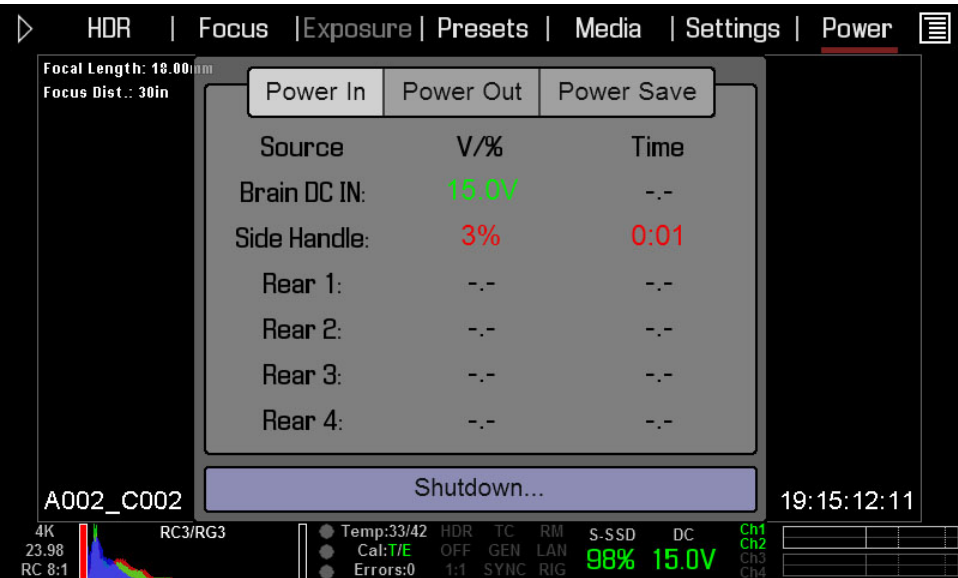
Battery location and status are displayed in the lower UI. In this case RM B1 (Rear Module, Bay 1).

Battery location and status are also displayed on REDMOTE. In this case RM B3 (Rear Module, Bay 3).



Power Status on REDMATE

The POWER menu also shows all installed batteries and their state of charge.



Power Menu

RED EPIC OPERATION GUIDE

EXTERNAL DC POWER

RED DSMC Cameras accept input voltages between 11.5V - 17V D.C and can draw a maximum current of 12 Amps.

An appropriate 150W supply with DC output rated at 15V 10A such as AC Power Adapter P/N 740-0019 available from RED DIGITAL CINEMA.

RED Charger. For RED Charger you must use 2B-to-1B Power Adapter Cable P/N 790-0138.

RED BRICK® 140Wh batteries may be used with Backpack Quickplate, RED Quickplate, Battery Belt Clip, or RED Cradle via 2B-to-1B Power Adapter Cable P/N 790-0138.

4-pin XLR DC power sources may be used with the camera via adaptor cable P/N 790-0164.

POWER UP

Locate the camera's Power / Record button on the right face of the Brain.

NOTE: This button also serves as a Record Start / Stop button once the camera is powered up.



EPIC BRAIN

- A. Power Status LED*
 - B. Power/Record Button*
 - C. Record Status LED*
-

When an appropriate power source is connected to the Brain, the Power Status LED will illuminate Red. If it is illuminated, depress and then release the Power / Record button. The Power Status LED will initially go out and within 5 seconds illuminate Orange to confirm the camera is powering up, then it will illuminate Green, confirming the camera is powered up and ready to use.

If a formatted REDMAG 1.8" SSD is attached to the Brain, once powered up the Media Status LED will illuminate Green. If this LED is not illuminated, verify a formatted REDMAG 1.8" SSD is inserted into the Side SSD Module and / or format the SSD if it has not previously been formatted on the camera.

RED EPIC OPERATION GUIDE

NOTE: Once powered up, if the Power Status LED illuminates Red, it indicates low remaining battery capacity and a battery exchange or switch over to external DC power is recommended.

POWER DOWN

The camera can be powered down in two ways:

Using REDMOTE or Side Handle Menu controls, or via Touch Screen LCD icons. Refer to SECONDARY MENUS > POWER.

Depress and continue to hold the Power / Record button in its fully depressed position until the INITIATING CAMERA SHUTDOWN shows on the display.

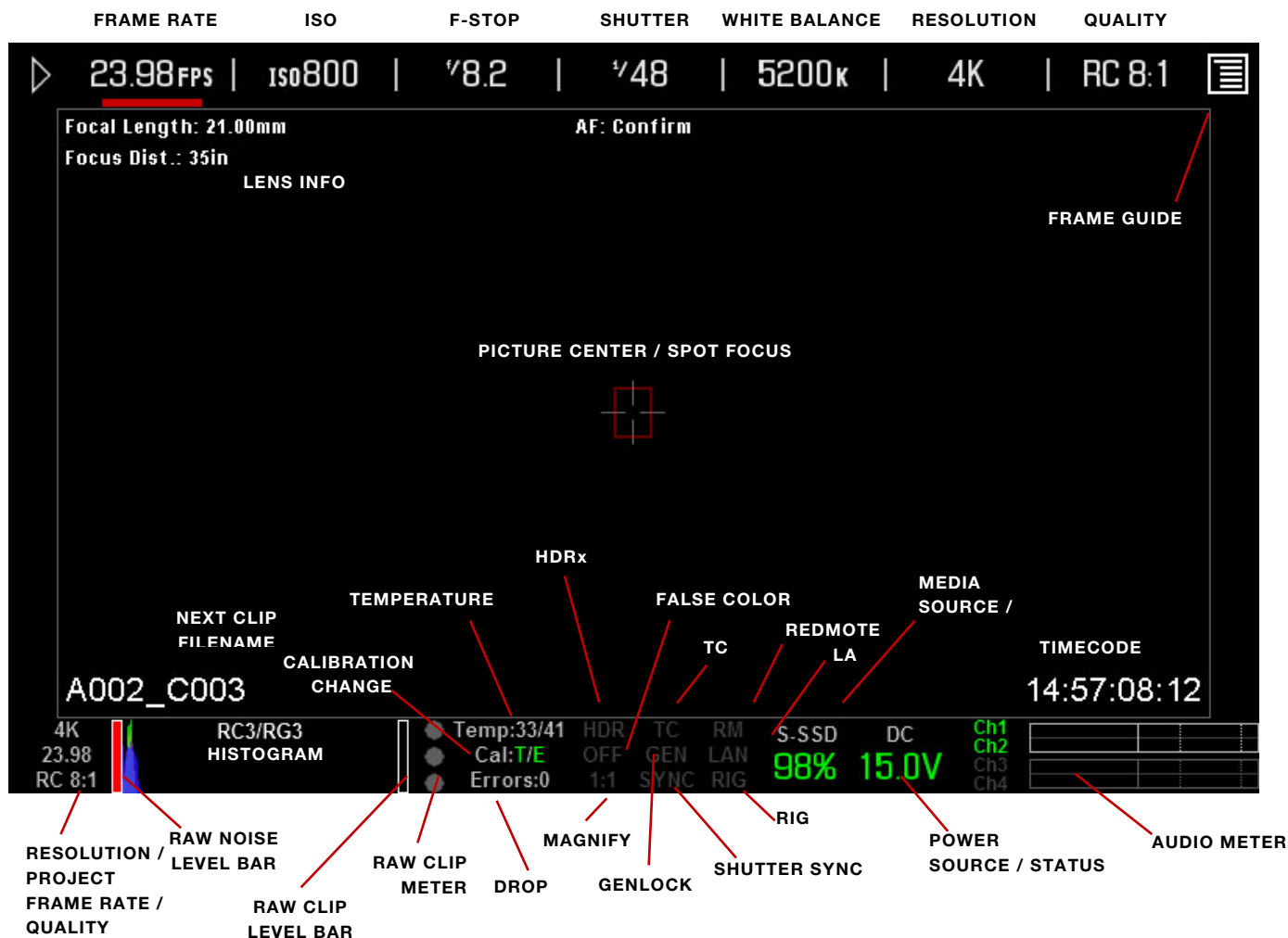
After Power Down, the Power Status LED will illuminate Red, if an appropriate power source is available.

RED EPIC OPERATION GUIDE

GRAPHICAL USER INTERFACE AND NAVIGATION

RED LCD/TOUCHSCREEN LCD, BOMB EVF, EXTERNAL MONITORS

The following is a general description of the structure of the camera's Graphical User Interface (GUI) which overlays the video monitor signal on the Viewfinder output(s) of the camera.



The display elements include:

Audio Meter: Audio input selection and levels

Cal:T/E: Indicator of relative change in sensor temperature and exposure since your last calibration

Clip Level Bar: Relative number of RAW pixels

near clip

Clip Meter: RGB sensor RAW clipping status

Cursors: Reference cursors – Safe Action / Safe Title, Picture Center, Grid Overlay

Drop: Indicates if any frames were dropped during

RED EPIC OPERATION GUIDE

recording of the clip

F Stop: Functional when optional mount and lens are installed

False Color Mode: Displays false color overlay mode

Frame Guide: Record or Projection area

Frame Rate: Current frame capture rate

Genlock: Indicates presence of valid Genlock signal / HD-SDI sync to genlock

HDR Mode: Displays HDRx mode status

Histogram: RGB Histogram.

ISO Rating: Camera sensitivity

LAN: Indicates communication via Ethernet connection

Lens Info: Lens information when using specific Canon or Cooke lenses.

Magnify: Tallies 1:1 if magnify is selected

Media Status: Media location and remaining media capacity in %

Menu ICON : In the upper Right corner on the touchscreen LCD - Opens the Secondary Menus

Next Clip Filename: Filename of the clip that will be shot next

Noise Level Bar: Relative number of RAW pixels in noise

Playback ICON : In the upper Left corner on the touchscreen LCD - Accesses the Playback Function

Power: Indicates D.C supply voltage or % of remaining battery capacity Including current supply voltage

Project Frame Rate: Current project TIME BASE

Quality: REDCODE setting

Resolution Record Resolution

RIG: Indicates 3D rig metadata is present

RM: Indicates communication to REDMOTE

Shutter Speed: Exposure Time (or Degrees)

Shutter Sync: Indicates sensor shutter sync status

TC: Indicates presence of valid SMPTE timecode signal and Jam Sync status

Temperature: Displays camera sensor and core temperature in that order (xx/xxC)

Timecode: Current timecode value

White Balance: Color Temperature

The GUI is broken down into the following three main sections: the Upper Status Row, the Live Action Area, and the Lower Status Row. On VIEWFINDER output(s), all three sections are visible, on PREVIEW outputs only the Live Action Area and associated graphic overlays are visible. On PROGRAM outputs, none of the graphic overlays are visible, i.e. a PROGRAM output is defined to be a CLEAN FEED output.

UPPER STATUS ROW



Provides immediate feedback on the most critical image composition parameter settings, including (from Left to Right):

Playback Access (Touchscreen)

Current frame capture rate

ISO Rating

Shutter Speed (or Shutter Angle)

White Balance

Record Resolution

RED EPIC OPERATION GUIDE

Record Quality

Secondary Menus Access (Touchscreen)

Whichever parameter is underlined with a red bar may be immediately adjusted by pressing ENTER in the Navigation Group of the Side Handle or REDMOTE, then using the Scroll Wheel to change the value of that parameter. To confirm the parameter change press ENTER a second time.

NOTE: Shutter angle is displayed in Absolute mode by default, as indicated by Yellow text.

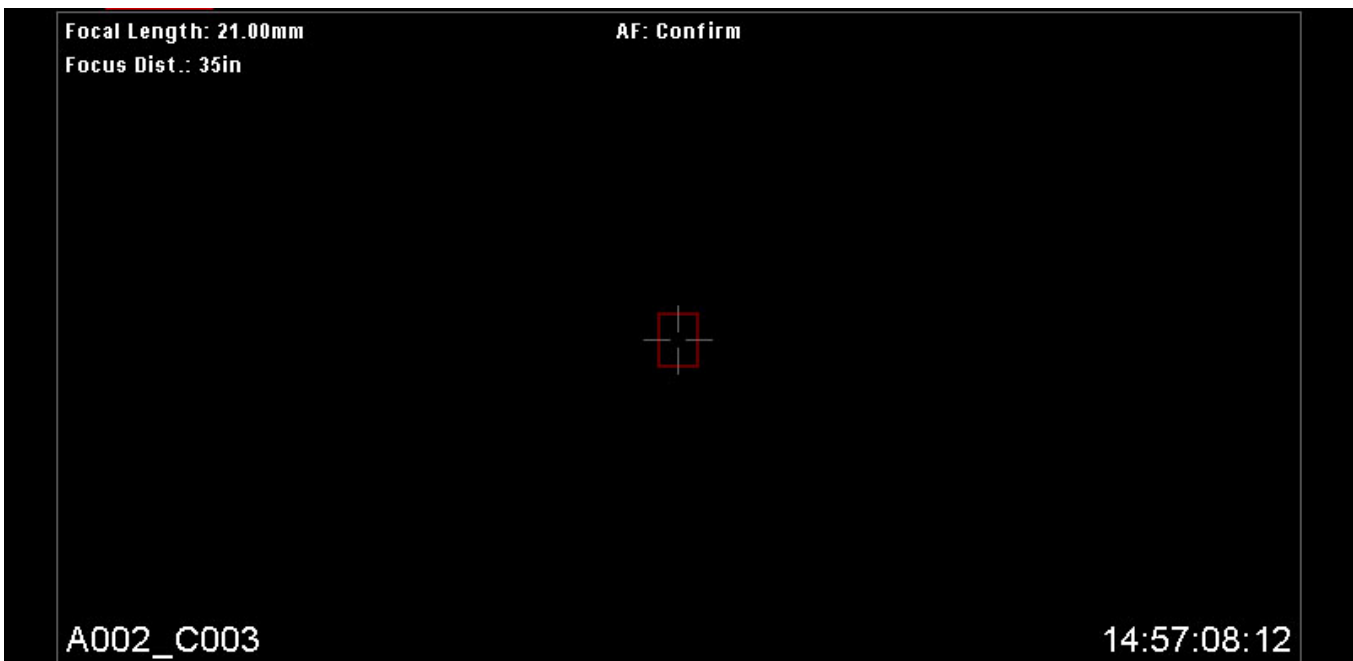
If the red bar is not on the parameter you wish to change, first use the Scroll Wheel to position the red bar under that parameter, then press ENTER, adjust with the Scroll Wheel and press ENTER a second time to confirm the value change.



In the above GUI example, the Scroll Wheel has been used to move the red cursor to the Shutter Speed parameter; and the ENTER key has been pressed. This reveals the Parameter Adjust Window. Adjust the value using the Scroll Wheel and then press ENTER to confirm the value change, then close the sub-menu.

LIVE ACTION AREA

Contains the recorded image area plus Surround View™ look around area, plus overlays for Frame Guide, Safe Action / Safe Title and the current Clip Name and Timecode values. Each overlay may be color coded in one of 5 colors to maximize the contrast between the guide(s) and scene being captured.



RED EPIC OPERATION GUIDE

LOWER STATUS ROW



The Lower Status Row provides feedback on key systems level camera values, including:

Clip Settings

Temperature, Power & Sync

Power Status

Exposure (Histogram)

Media Status

Audio Levels

RED EPIC OPERATION GUIDE

ICON Behavior

CAL:T/E

T or E Green - No change in sensor temperature or exposure from the levels recorded during calibration

T or E Yellow - Slight change in sensor temperature or exposure from the levels recorded during calibration

T or E Red - Significant change in sensor temperature or exposure from the levels recorded during calibration

The - and + indicate whether the sensor temperature or exposure has decreased or increased

NOTE: The T and E change colors independently of each other.

TC

TC Gray - No analog time code is currently detected

TC Red - Analog time code is being detected, but the use of it is not enabled

TC Green - Analog time code is being used to jam the time of day time code. TC will revert to gray if the signal is no longer detected

GEN

GEN Gray - No genlock signal is currently detected, or the presented signal cannot crosslock to project (24.00 fps vs. 23.98 fps)

GEN Red - During process of sync, or if genlock is lost while recording

GEN Green - A genlock signal matching the current HD-SDI monitor rate has been locked to it

GEN Yellow - When timing is cross-locking to compatible but not matching monitor rate. i.e. genlock = 24.00, HD-SDI monitor rate = 25.00

NOTE: 3D operation should not be done if GEN is yellow. This is a warning that genlock source settings and camera settings are not aligned. Phasing of the sync between cameras cannot be guaranteed when GEN is yellow.

SYNC

SYNC Gray - The sensor sync mode is not Genlock

SYNC Red - The sensor sync mode is Genlock, but it is not locked to any genlock signal, or genlock or sensor sync is lost while recording

SYNC Green - A genlock signal compatible with the HD-SDI monitor rate has been locked to and the sensor timing is also locked to it

POWER STATUS

If powering camera through DC power, the current voltage will be displayed. If using batteries, the remaining battery time displays.



If using a REDBRICK or similar external battery to power the camera through DC IN, power status displays

RED EPIC OPERATION GUIDE

the current supply voltage available from the battery. Supply voltage decreases as battery is discharged, the displayed text is color coded as follows:

Green = 12.0 V and up

Yellow = 11.9 – 11.8 V

Red = 11.7 – 11.6 V

NOTE: The camera will automatically power down if supply voltage drops to 11.5 Volts.

If using a REDVOLT battery in the Side Handle or Battery Module to power the camera, power status displays the location of the power source (example: SH: Side Handle; RM: Rear Module) and reports the remaining battery capacity and the displayed text is color coded as follows:

Green: >10 minutes

Yellow: 5-10 minutes

Red: <5 minutes



If using a RED BRICK battery connected to DC IN, power status displays BRICK and reports the % of remaining battery capacity and the displayed text is color coded as follows:

Green: >10 minutes

Yellow: 5-10 minutes

Red: <5 minutes



RAW CLIP METER

The RAW Clip meter looks a traffic light style meter and indicates if either of the Red, Blue or Green channels of the RAW sensor data are clipping. This meter is unaffected by White Balance, ISO, VIEW or LOOK settings and therefore represents a true measurement of the exposure levels of the sensor at all times.



RAW NOISE LEVEL BAR

The RAW noise bar displays the amount of pixels in the image that are in noise. For example, if the bar is about 1/8 of the total height, this would indicate approximately 1/8 of the total pixels in the image are at an exposure level at risk of displaying noise when pushed at higher ISO or FLUT values in post-production.



RAW CLIP LEVEL BAR

The RAW clip level bar displays the amount of pixels in the image that are clipping. For example, if the bar is about 1/4 of the total height, this would indicate approximately 1/8 of the total pixels in the image are at an exposure level at risk of clipping and may not be recoverable by lowering ISO or FLUT values in post-production.

RED EPIC OPERATION GUIDE



RED EPIC OPERATION GUIDE

SIDE HANDLE



Side Handle LCD Display

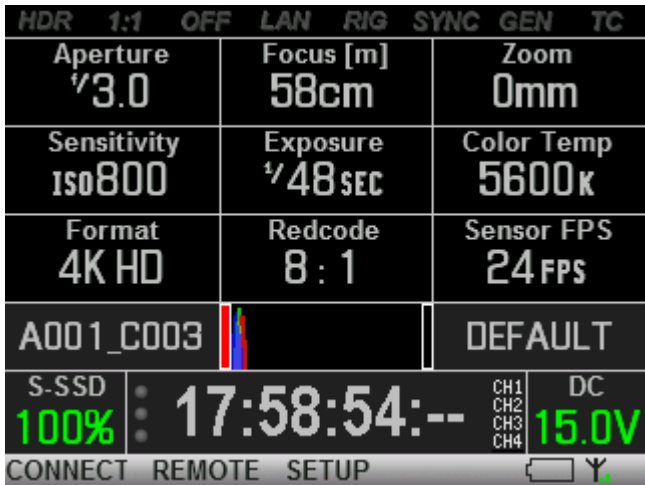
As you navigate and adjust settings on the camera (main menu settings only), they will be reflected on the Side Handle LCD display.

The display elements include:

- Frame Rate:** Image capture rate
- ISO Rating:** Camera sensitivity
- Power:** Camera power status (DC Shown)
- Quality:** REDCODE setting

- Resolution:** Recording Resolution
- Shutter Speed:** Exposure Time (or Degrees)
- White Balance:** Color Temp

REDMOTE



REDMOTE Display

The display elements include:

- Battery Indicator:** Displays battery life or charge status (shown) of REDMOTE
- Camera ID:** Displays camera ID (DEFAULT shown)
- Clip Filename:** Filename of the clip that will be shot
- Clip Meter:** RGB sensor RAW clipping status
- False Color Mode:** Displays false color overlay

- mode**
- Frame Rate:** Current frame capture rate
- Genlock:** Indicates presence of valid Genlock signal / HD-SDI sync to genlock
- HDR Mode:** Displays HDRx mode status
- Histogram:** RGB Histogram
- ISO Rating:** Camera sensitivity

RED EPIC OPERATION GUIDE

LAN: Indicates communication via Ethernet connection

Magnify: Tallies 1:1 if magnify is selected

Media Status: Media location and remaining media capacity in %

Power: Indicates D.C supply voltage or % of remaining battery capacity Including current supply voltage

Project Frame Rate: Current project TIME BASE

Quality: REDCODE setting

Quality: REDCODE setting

Resolution Record Resolution

Resolution Recording Resolution

RIG: Indicates 3D rig metadata is present

Shutter Speed: Exposure Time (or Degrees)

Shutter Sync: Indicates sensor shutter sync status

TC: Indicates presence of valid SMPTE timecode signal

Timecode: Current timecode value

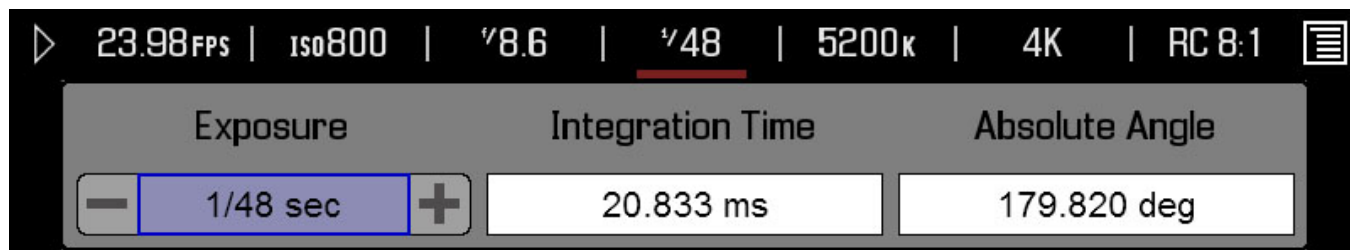
White Balance: Color Temp

Wireless Status: Displays signal strength when connected wirelessly

NAVIGATING MENUS

The primary method to navigate Menus is via the Scroll Wheel on the REDMOTE or Side Handle. Press Enter to open the menu, and then rotate the Scroll Wheel clockwise to move right, counter clockwise to move left. However, the Left and Right direction Navigation Keys (REDMOTE or Side Handle) or Adjustment Ring (Side Handle) may also be used for this purpose.

The Up Navigation Key selects the Advanced Settings menu when pressed (if parameter has an Advanced Settings menu).



As an example, position the Cursor under the Shutter Speed (24FPS) icon and press the UP Direction Key to access advanced adjustment values for Shutter Speed.

USING TOUCHSCREEN LCD

If operating a Touchscreen LCD, camera menu navigation may be made through finger gestures.



To adjust a parameter value, simply touch it, and then swipe the finger left / right to adjust its value.

To access an advanced parameter settings display, press and hold down on the parameter icon.

Touch anywhere outside the overlay windows to enter the value changes and to hide the sub-menus.

To enter the Secondary Menus, touch the MENU icon .

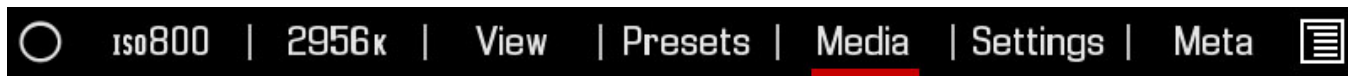
RED EPIC OPERATION GUIDE

To return to the Main Menus, touch the MENU icon again.

To access the Playback function, touch the arrow.



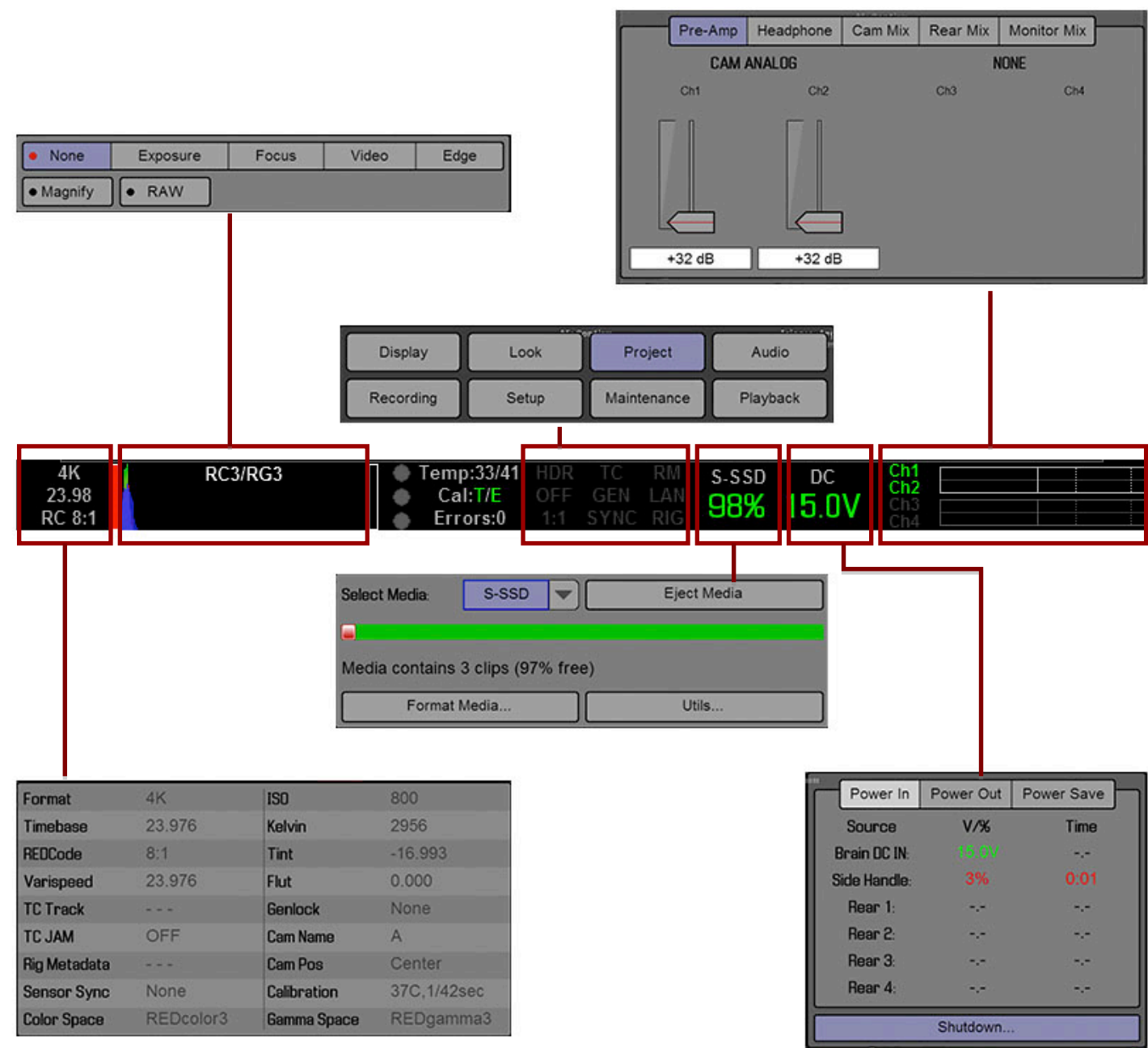
To exit the Playback function, touch the circle.



RED EPIC OPERATION GUIDE

TOUCHSCREEN SHORTCUTS

The bottom portion of the touchscreen contains shortcuts to the most-used camera screens.



RED EPIC OPERATION GUIDE

ACCESSING SOFT KEYS

User-programmable Soft Keys A-D and 1-4 may be accessed by tapping the left or right regions of the touchscreen. Programming soft keys is explained later in the manual.



Soft Key without Labels



Soft Key with Labels

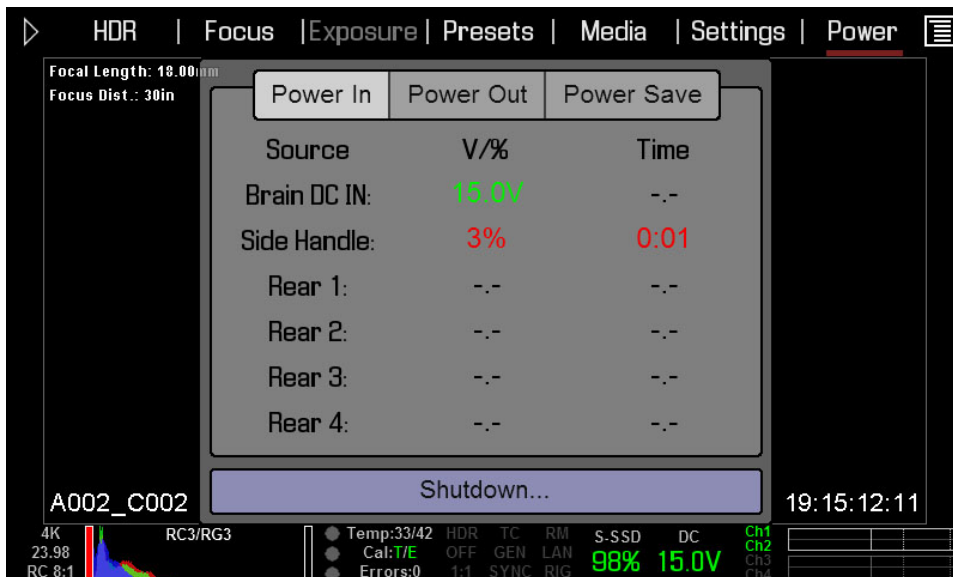
RED EPIC OPERATION GUIDE

POWER DOWN

NOTE: Camera will automatically power down if supply voltage drops to 11.5 Volts.

POWER MENU

1. Select the MENU icon  in the right corner of the Upper Status Bar to reveal the Secondary Menus.
2. Select POWER.
3. Select SHUTDOWN.
4. The camera will immediately power down.



RED EPIC OPERATION GUIDE

LOCK / UNLOCK TOUCHSCREEN OPERATION

LOCK

To lock out the touchscreen operation, touch and hold the MENU icon  until the LOCK icon  displays; indicating the touchscreen has been locked out. When locked, the main menu will be displayed.



UNLOCK

To unlock out the touchscreen and allow normal operation, touch and hold the LOCK icon  until the MENU icon  displays; indicating the touchscreen has been unlocked.



RED EPIC OPERATION GUIDE

FIRST TIME USE – SETTING UP YOUR RED EPIC

ATTACH POWER SOURCE

If a REDVOLT battery is installed in the Side Handle and DC power is connect through the DC IN connector, the DC IN power supply has priority and will power the camera instead of the battery.

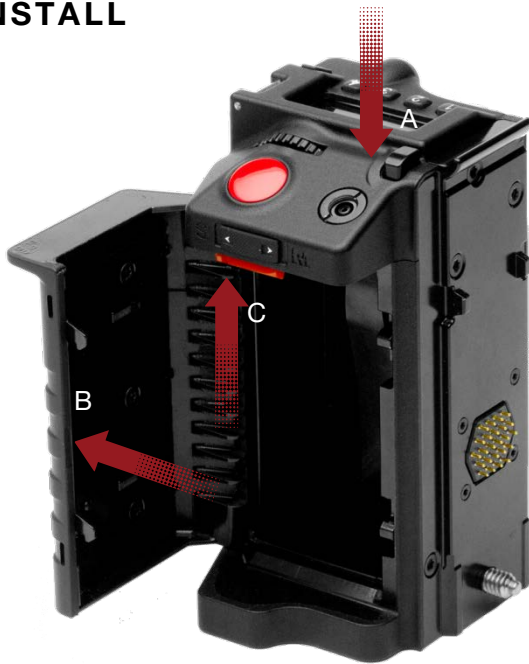
BATTERY

Connect a RED battery to the camera in one of the following ways:

SIDE HANDLE

Attach a Side Handle and insert a REDVOLT battery.

INSTALL



Press Battery Door Release Button (A)
Open Battery Door (B)
Press Upwards on Retainer (C)
Insert a REDVOLT Battery Until it is Fully Seated
and Retainer (C) Clicks into Place

1. Press the battery door release button (A).
2. Open battery door (B).
3. Press upwards on retainer (C).
4. Insert a REDVOLT battery until it is fully seated and retainer (C) clicks into place.
5. Close battery door.

RED EPIC OPERATION GUIDE

REMOVE

1. Press the battery door release button (A).
2. Open battery door (B).
3. Press upwards on retainer (C) to release battery.
4. Remove battery from side handle.

QUAD BATTERY MODULE

Attach a Quad Battery Module and insert one or more REDVOLT batteries.

INSTALL

Insert battery into desired location and press until a click is heard and battery is seated.

REMOVE



*Remove
Battery*

1. Press the battery eject button (A) for desired battery.
2. When battery pops out, remove battery from battery module (B).

RED BRICK

Attach to the camera using a V-Plate and 2B-to-1B Power Adapter Cable P/N 790-0138 to the DC IN connector.

DC POWER

Connect a DC power source to the camera in one of the following ways:

Plug the RED AC Power Adapter into AC power, and the LEMO connector to the DC IN connector.

RED EPIC OPERATION GUIDE

Plug the RED CHARGER into AC power, and the LEMO connector to the DC IN connector via 2B-to-1B Power Adapter Cable P/N 790-0138.

Plug a 12V XLR based power source into the DC IN connector via adaptor cable P/N 790-0164.

NOTE: The maximum sustainable power load of the DSMC AC Power Adapter is 150W (15V@10A). The output of the adapter is over current protected, and will shut down if an excess load condition occurs. If the output trips for any reason, remove any external loads from the camera, such as lights, motors etc, turn off the Adapter and repeat the above procedure.

POWER UP

Locate the camera's Power ON / OFF button on the right face of the Brain. If the Power Status LED is illuminated Red, depress and then release the Power / Record button. If not illuminated, check your battery charge status or external power source cable connection. Once powered up the Power Status LED will illuminate Green, confirming the camera is ready to use.

PREPARING TO RECORD

Before each days recording, the camera should be prepared as follows:

Physically set-up camera as desired.

Verify camera is using the latest firmware version at www.RED.com/support and if appropriate, upgrade the camera firmware. Refer to [APPENDIX A: UPGRADING CAMERA FIRMWARE](#).

Insert a blank (or previously used but erasable) REDMAG 1.8" SSD and format it.

Perform a BLACK SHADING CALIBRATION of the Sensor.

Check your PROJECT SETTINGS (Time Base, Record Resolution, Record Quality, etc.).

Frame, focus and record.

CONNECT AND FORMAT MEDIA

Identify a REDMAG 1.8" 64GB, 128GB or 256GB SSD that has not previously been recorded to, or is not a camera master and may therefore be erased and re-used. Aligned the RED logo of the SSD to the outside, and then push the SSD firmly, but without excessive force, into the slot in the Side SSD Module.

NOTE: When fully inserted, the SSD media protrudes slightly from the SSD slot.

When SSD media is inserted into the camera, the camera will recognize if the media is unformatted:

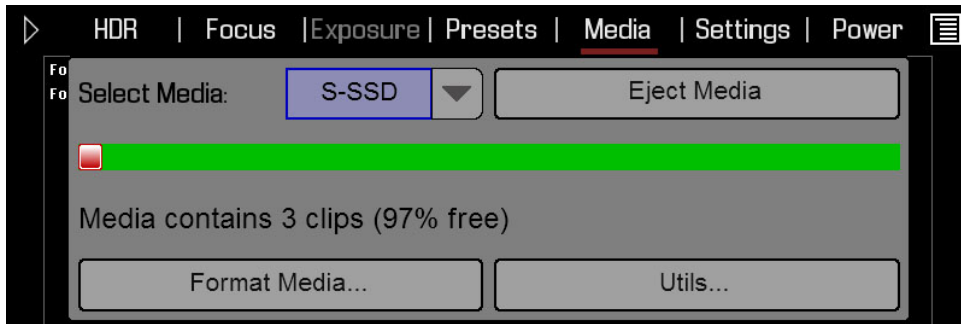
On LCD, EVF and external monitors, in the media section of the GUI, NONE will be displayed twice (as opposed to when no media is inserted, the GUI displays NONE with three dashes below "---").

On REDMOTE, NONE will be displayed twice (as opposed to when no media is inserted, the GUI displays NONE with three dashes below "---").

On the Side Handle, NA will be displayed (same as if no media is present).

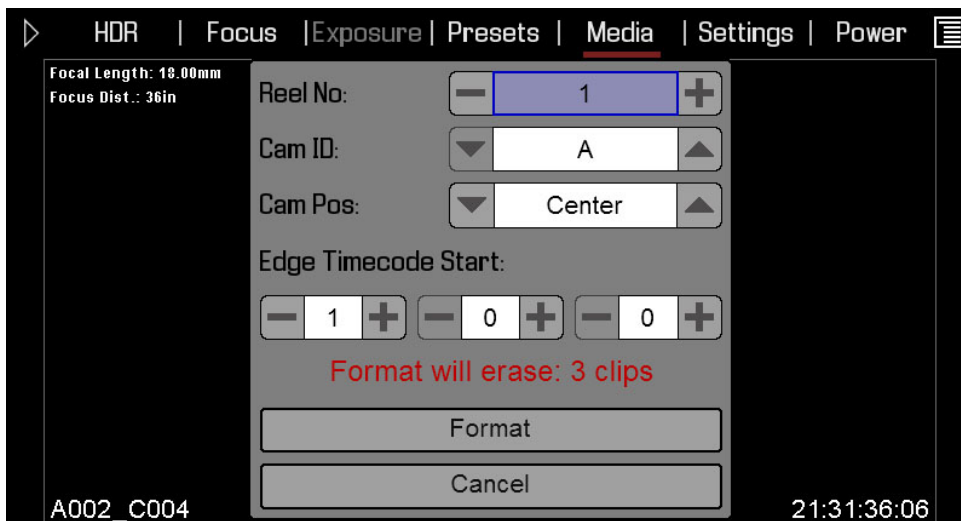
To format the media select SECONDARY MENUS > MEDIA > FORMAT MEDIA.

RED EPIC OPERATION GUIDE



When FORMAT is selected, a FORMAT dialog box will appear allowing you to add Camera Identity and 3D Position properties when formatting. When desired options are set, select FORMAT.

NOTE: If any clips will be erased on the attached media, you will be informed of the number.



PERFORM A BLACK SHADING CALIBRATION

Refer to SECONDARY MENUS > SETTINGS > MAINTENANCE > CALIBRATION for complete details for performing a Black Shading Calibration.

ADJUST PROJECT SETTINGS

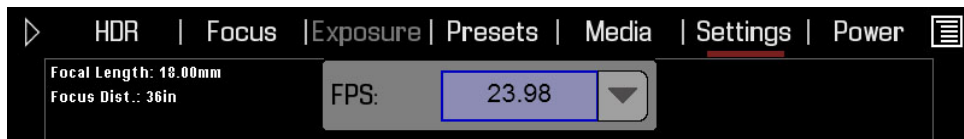
TIME BASE

The project TIME BASE defines the rate at which the footage will be played back. When changing the project frame-rate, the sensor frame-rate will default to the project rate, but may be over-ridden using the sensor frame-rate controls.

Multiple projects with differing time bases may be stored on a media cartridge (SSD).

To adjust the project TIME BASE, press the MENU button on the Side Handle or REDMOTE. Then use the Scroll Wheel or Direction Keys to navigate to SETTINGS > PROJECT > TIME BASE and press ENTER. Adjust to the desired value using the Scroll Wheel and press ENTER once more to confirm.

RED EPIC OPERATION GUIDE

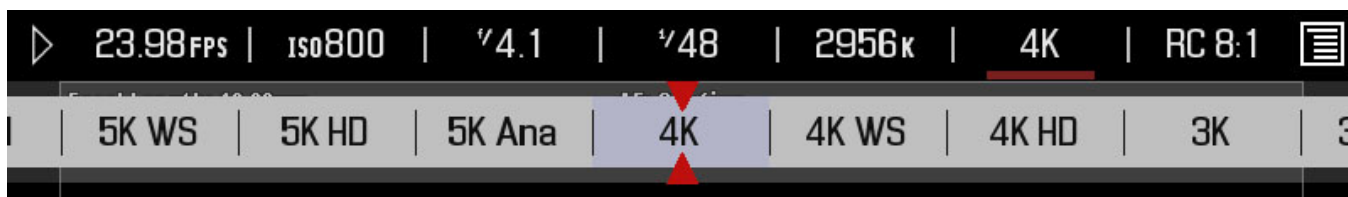


If using a Touch Screen, select SECONDARY MENUS > SETTINGS > PROJECT > TIME BASE. Adjust by sliding your finger up / down or tapping on the desired value, and then press anywhere else on the touch screen to confirm.

The following TIME BASES are currently available:

23.98 fps	25.00 fps	47.96 fps	50.00 fps
24.00 fps	29.97 fps	48.00 fps	59.94 fps

RECORD RESOLUTION



To adjust Record Resolution, navigate the Cursor to the RESOLUTION icon in the Upper Status Row and press the Navigation Group ENTER key. Adjust to the desired value using the Scroll Wheel and press ENTER a second time to confirm.

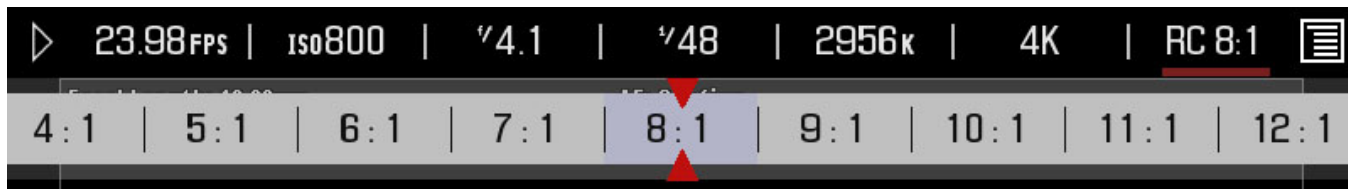
If using a Touch Screen, press the RESOLUTION ICON, adjust RESOLUTION by sliding your finger left / right, or tap on the desired resolution, and then press anywhere else on the touch screen to confirm.

The following Recording Resolutions are currently available:

5K	5K ANA	3K HD	1K HD
5K HD	4K	2K	1K WS
5K 2:1	4K HD	2K HD	
5K WS	3K	2K WS	

RECORD QUALITY (REDCODE)

Allows adjustment of REDCODE settings.



Range is 3:1 to 18:1

Default is 8:1

Use the scroll ribbon to select a target REDCODE compression ratio.

RED EPIC OPERATION GUIDE

The camera will automatically select the closest REDCODE to the desired target.

The display will always show the "current" compression ratio being used by the camera.

If the camera is able to achieve the desired target compression ratio, it will be displayed in white. If the camera is unable to achieve the target compression ratio, it will be displayed in yellow.

The current compression ratio will automatically be re-calculated when changes are made to Resolution, FPS, HDRX Mode, Media, or Target REDCODE.

CAMERA ID (SLATE)

If operating on a multi-camera production, enter a different Camera ID for each camera; otherwise skip this step; the camera is ready to shoot.

The Camera ID is set when the media is formatted. Refer to ADVANCED MENU > MEDIA for details.

RECORDING

Ensure a formatted REDMAG 1.8" SSD is inserted in the camera's Side SSD Module, then fully depress any one of the RECORD buttons located on the Brain, Side SSD Module, Side Handle or REDMOTE.

Fully depress again to stop recording. The camera will automatically create a unique and sequential file name for each clip recorded on the SSD based on the Camera's I.D set in the MEDIA menu.

REDCODE RAW data recordings store the Color Temperature and Exposure (ISO) and any RGB color processing values you use in the monitor path as metadata. This metadata is used in REDCINE-X or other post-production software as initial white balance, exposure and color correction points however, you are free to change these values at any time when you process the RAW footage.

Time Code and Edge Code values used by the camera are Non Drop Frame (NDF); Drop Frame (DF) is not supported. Audio is captured uncompressed at 24-bit resolution, 48KHz sample rate per channel.

Digital media such as REDMAG 1.8" SSDs are very robust, but should be treated with equal care as exposed film or a videotape master. We recommend storing digital media that contains your footage in a secure location and backing up the data to a digital archival media, such as data tape or hard disk drive.

RED EPIC OPERATION GUIDE

RECORD INDICATOR

When recording, the RED DSMC camera provides a variety of record indications (tallies):

Timecode, normally displayed in white colored text, will be displayed in red colored text.

A small Red dot will appear in the top right corner of the VIEWFINDER output(s).



The REC LED on the right side of the camera Brain will illuminate Red.

REDMOTE upper LED will illuminate Red, and the Timecode will turn Red.

HDR	1:1	OFF	LAN	RIG	SYNC	GEN	TC
Aperture	1/3.0	Focus [m]	58cm	Zoom	0mm		
Sensitivity	ISO800	Exposure	1/48sec	Color Temp	5600K		
Format	4K HD	Redcode	8 : 1	Sensor FPS	24 FPS		
A001_C003			DEFAULT				
S-SSD	100%	18:00:45:--	CH1	DC	15.0V		
			CH2				
			CH3				
			CH4				
CONNECT	REMOTE	SETUP					

If using a BOMB-EVF, the LED on the front will illuminate Red if Tally is enabled

SMPTE-RP188 timecode VITC-2 HANC metadata record flag will be enabled on HD-SDI outputs.

If enabled in the USER KEYS menu, the GPO trigger output in the CNTL connector will pulse.

RED EPIC OPERATION GUIDE

PLAYBACK

Playback is available on the RED DSMC Camera by going to SECONDARY MENU > SETTINGS > PLAYBACK or by touching the Playback arrow icon in the upper Left corner of the GUI.



The Playback function will display.



For complete details, go to SECONDARY MENU > SETTINGS > PLAYBACK.

RED EPIC OPERATION GUIDE

MENU CONTROLS

Displayed in the Upper Display Group of the VIEWFINDER output(s), are FRAMERATE (FPS), EXPOSURE (ISO), $\frac{1}{4000}$ (F/Stop), WHITE BALANCE, RESOLUTION, and QUALITY (REDCODE). These parameters are adjustable directly through this screen. When using the touchscreen, directly to the right of these parameters is the MENU icon  which when pressed will take you to the secondary camera set up menus.



ADJUSTMENTS

BASIC SETTING ADJUSTMENTS

SIDE HANDLE / REDMOTE

The MENU button can be used to ENTER the secondary menus, as well as CANCEL inside lists and for navigating back up menus.

Navigate to the desired setting using the NAVIGATION GROUP direction keys and press ENTER.

Use the Scroll Wheel or Adjustment Ring to increase or decrease the parameter value.

When the desired value has been selected, press ENTER to set.

BASIC ADJUSTMENTS USING SIDE HANDLE ONLY

Although not recommended, the Side Handle can be used stand alone to make basic adjustments to FPS, ISO, Shutter Speed, Resolution and REDCODE located on the Main Menu screen. Use the Navigation Group to make these adjustments while watching the cursor placement under the desired setting on the side handle LCD. When desired setting is selected, press the Enter button to access, then use the Scroll Wheel, Directional Pad or Adjustment Ring to make changes. When done, press the Enter button again to set the changed parameter. The MENU button can be used to ENTER the secondary menus, as well as CANCEL inside lists and for navigating back up menus.

TOUCHSCREEN

The MENU ICON can be used to ENTER the secondary menus, as well as CANCEL inside lists and for navigating back up menus.

Touch the desired parameter for adjustment.

Slide your finger across the screen to scroll through the available parameter values.

When desired the parameter value has been selected, touch anywhere in the screen area to set.

To close an alpha numeric keypad when entering information directly, tap anywhere on the screen outside the keypad.

RED EPIC OPERATION GUIDE

ADVANCED SETTING MENUS

At this time, only FRAMERATE, F-STOP, SHUTTER SPEED and WHITE BALANCE on the MAIN MENU have advanced settings.

SIDE HANDLE / REDMOTE

1. Navigate to the desired setting using the NAVIGATION GROUP direction keys and then press the UP directional key.
2. Use the direction keys to navigate to the desired parameter adjustment field and press ENTER to confirm.
3. Use the Scroll Wheel to adjust the selected parameter value.
4. When desired selection is made, press the MENU button to set.

TOUCHSCREEN

1. Press and hold the desired parameter to gain access to advanced setting adjustments.
2. Press the field - a keypad type menu may appear to allow adjustments.
3. Press the desired parameter settings to adjust.
4. When desired selection is made, press anywhere in the screen area to set and exit the advanced settings submenu.

RED EPIC OPERATION GUIDE

MAIN MENU

Available options under the MAIN MENU are FRAMERATE (FPS), ISO (SENSITIVITY), F STOP, 1/SEC (EXPOSURE), WHITE BALANCE, RESOLUTION, and QUALITY (REDCODE).



FPS

FPS is used to select an image capture frame rate that differs from the Project’s TIME BASE frame rate.

Ranges are as follows:

FORMAT	FRAME RATE (FPS)		FORMAT	FRAME RATE (FPS)	
	MIN	MAX		MIN	MAX
5K	1	96	3K	1	160
5K HD	1	96	3K HD	1	160
5K 2:1	1	101	2K	1	240
5K WS	1	121	2K HD	1	240
5K ANA	1	96	2K WS	1	303
4K	1	121	1K HD	1	359
4K HD	1	121	1K WS	1	400

Default is 24 fps (or the selected Project TIME BASE frame rate if not 23.98 or 24.00 fps).

VARISPEED

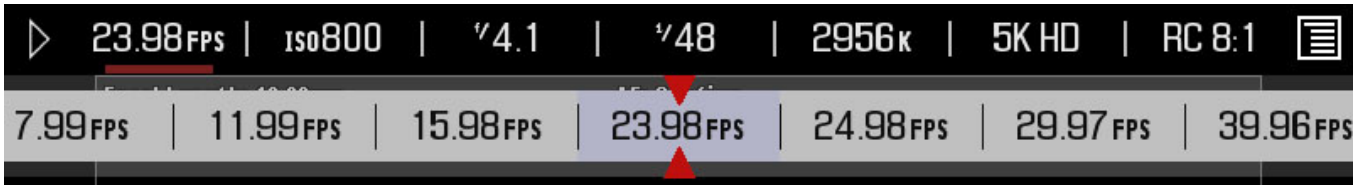
When a frame rate other than the current TIME BASE has been selected, the FPS text will turn Yellow and VARISPEED will be shown where the Audio Meter is normally displayed at the lower right of the display.

NOTE: Audio is not recorded in VARISPEED mode.

RED EPIC OPERATION GUIDE

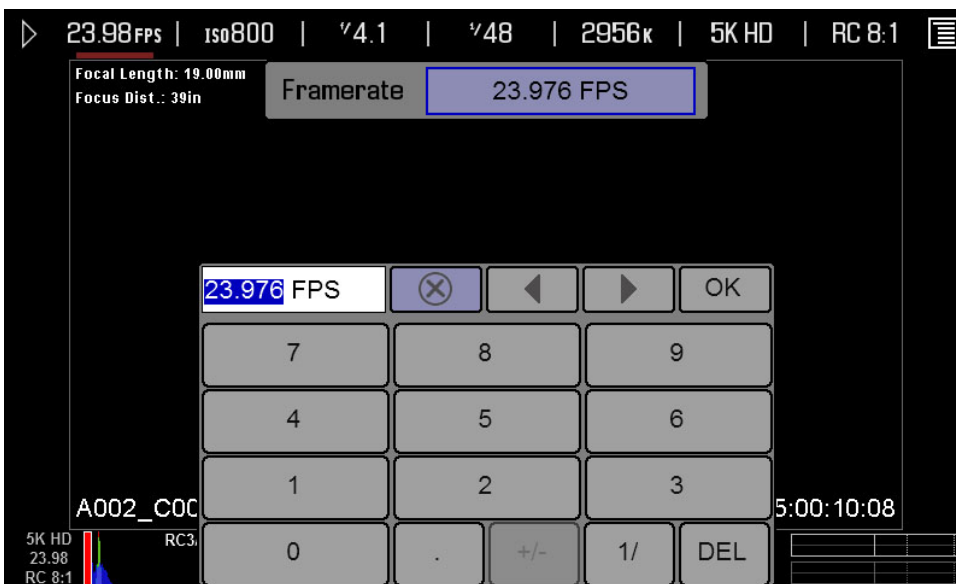
BASIC SETTINGS

Provides quick selection of the most common frame rates.



ADVANCED SETTINGS

When selected a numerical keypad will appear allowing the desired VARISPEED Framerate to be entered in 1 fps increments. Maximum frame rate is a function of RECORD RESOLUTION and REDCODE settings. Granularity is 0.001 FPS.

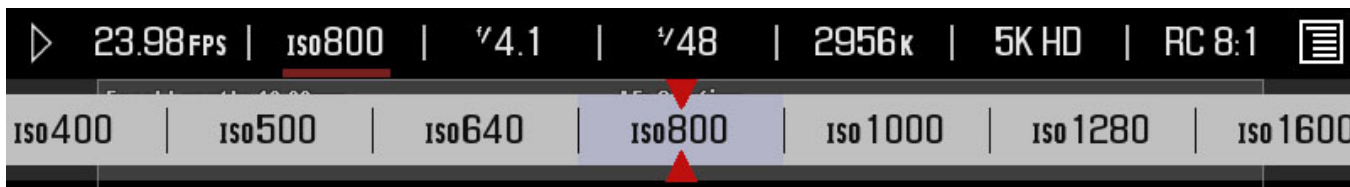


A keypad is available for direct numeric entry of the VARISPEED FPS value. Touch the value bounded by the + and - labels to bring up, press outside the keypad to confirm the value.

RED EPIC OPERATION GUIDE

ISO (SENSITIVITY)

Adjusts the camera's ISO rating. The sensitivity value is adjustable in 1/3rd stop increments. When the ISO rating is adjusted, the camera logs the change as metadata and the monitor path reacts accordingly. Higher ISO values lead to brighter images in the monitor path, and vice versa.



Range is ISO 250 – 12800

Default is ISO 800

F STOP

Aperture controls the depth of field of the subject imaged by the camera, and in combination with the shutter speed / angle setting controls the amount of light falling on the sensor. i.e. exposure. Increasing the F stop to a higher number reduces exposure as well as increases the depth of field, decreasing the F stop to a lower number increases the exposure and decreases the depth of field. You can choose either 1/3 or 1/4 stops.



RED DSMC Ti PL Mount Installed

When a lens equipped with Cooke's S4/i system is attached to the DSMC Ti PL Mount, the camera will display the current aperture (F stop) of the attached lens.



DSMC Canon Mount Installed

This menu will appear when a DSMC Canon Mount is installed and a Canon EF or EF-S Lens or equivalent is attached (a Non-Canon EF or EF-S Lens may not function as smoothly or accurately). Adjusts the aperture (F stop) of the attached lens.

The attached lens for the example shown is a Canon EF 24-70mm.

RED EPIC OPERATION GUIDE

BASIC SETTINGS

Allows adjustment of the aperture (F stop) of the attached lens. The range will vary depending on the attached lens.



ADVANCED SETTINGS

When selected, the advanced settings menu allows fine control over the f-stop value under APERTURE and focal distance under FOCUS.

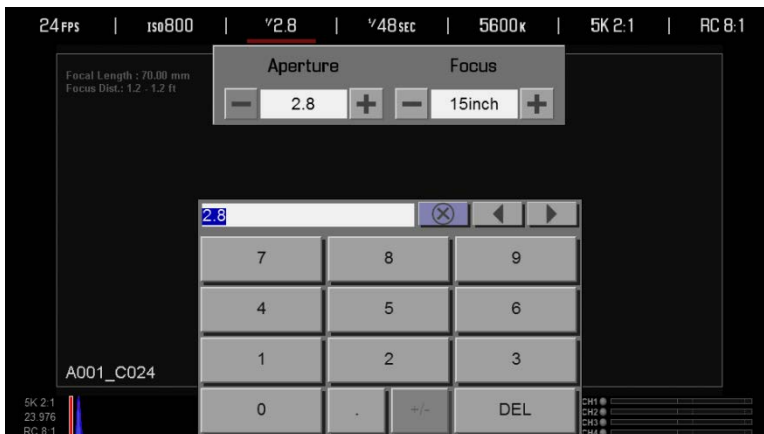


APERTURE (F STOP)

Provides the ability to enter the F stop value directly.

Range depends on attached lens.

Default depends on attached lens.



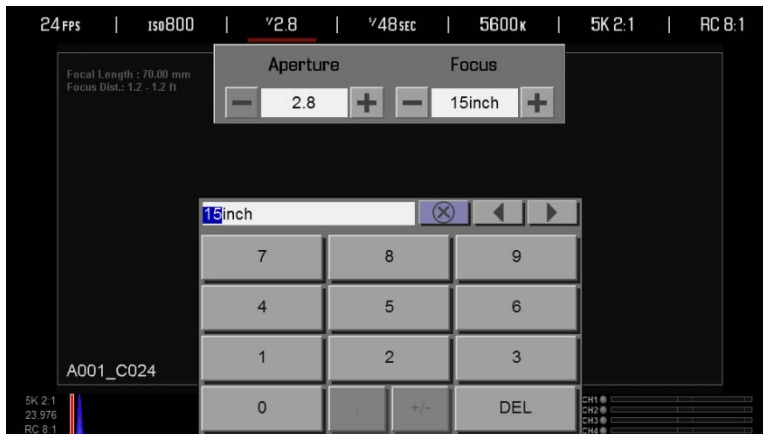
RED EPIC OPERATION GUIDE

FOCUS

Provides the ability to enter the focal distance directly.

Range depends on attached lens.

Default depends on attached lens.



EXPOSURE

BASIC SETTINGS

Adjusts the exposure of each frame captured by the MYSTERIUM X sensor. Shutter speed presets are provided for all common speeds (and shutter angles) for 24 / 25 fps and 50 / 60 fps project frame rates.



Decreasing Shutter Speed increases the amount of time over which light falls on the sensor, increasing exposure and motion blur on any objects moving within the frame. Increasing Shutter Speed shortens the amount of time over which light falls on the sensor, decreasing exposure and motion blur on objects moving within the frame.

Range is 1/24th sec – 1/8000th sec - Slowest available speed is 1 second per frame / frame rate, so for 24 fps it is 1/24th sec.

Default is 1/48th Sec.

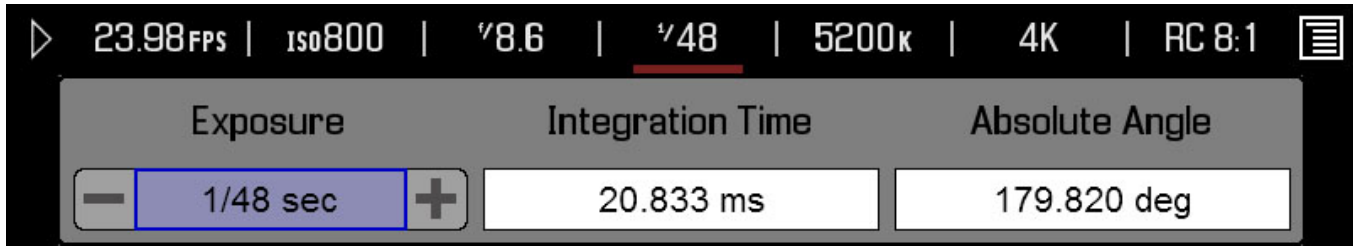
If the camera is able to achieve the desired target exposure, it will be displayed in white. If the camera is unable to achieve the target exposure, it will be displayed in yellow.



RED EPIC OPERATION GUIDE

ADVANCED SETTINGS

When selected, the advanced settings menu allows fine control over the Exposure value, and permits entry in any of the three following common units – EXPOSURE (Shutter Speed), INTEGRATION TIME or ABSOLUTE ANGLE (Shutter Angle).

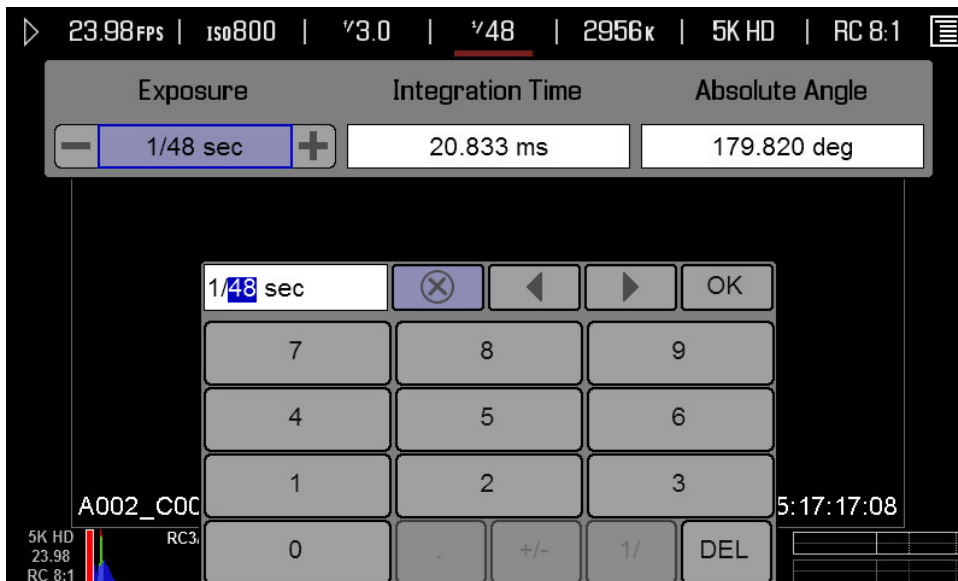


EXPOSURE (SPEED)

Provides the ability to enter the Exposure value as a Shutter Speed (1/xx sec).

Range is 2 – 1/8000th Sec - Slowest available speed is 1/frame rate, so for 24 fps it is 1/24th Sec.

Default is 1/48th Sec.



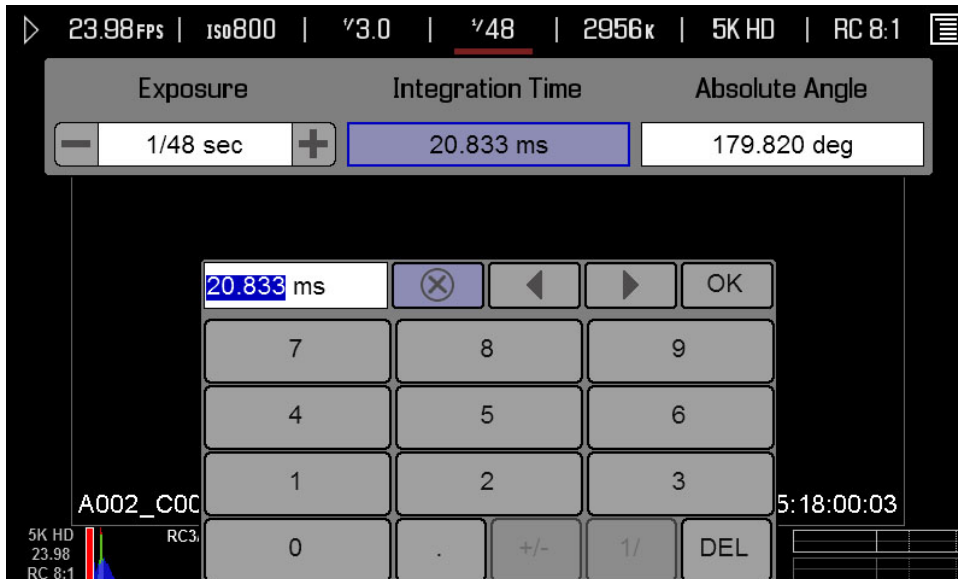
RED EPIC OPERATION GUIDE

INTEGRATION TIME

Provides the ability to enter the Exposure value as a Shutter Integration Time (xx milliseconds).

Range is 0.125 to 41.708 mS (milliseconds)

Default is 20.833 MS

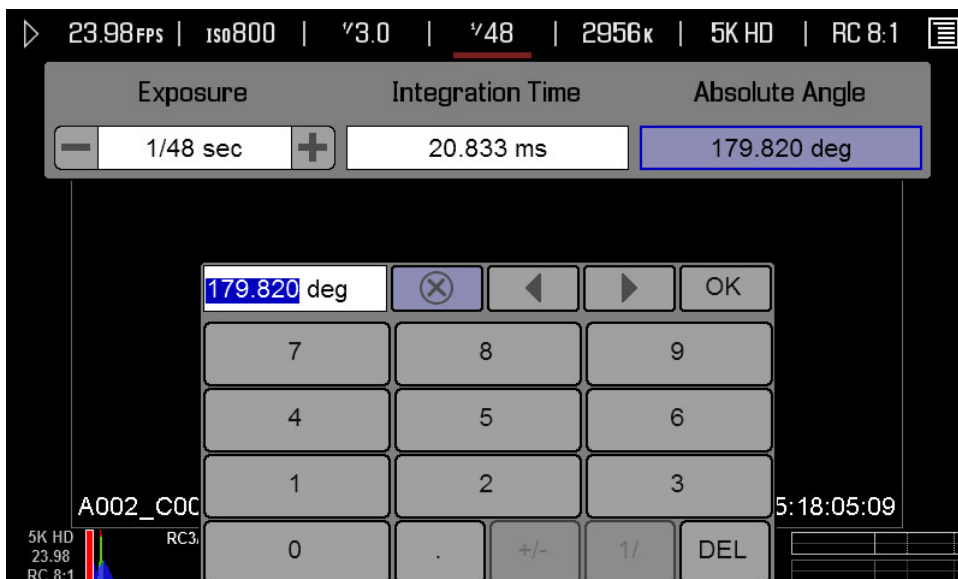


ABSOLUTE ANGLE

Provides the ability to enter the Exposure value as a Shutter Angle (xx Degrees).

Range is 1.000 to 360.000 Degrees

Default is 180.0 Degrees



As you adjust any of these three parameters, the camera will automatically calculate the equivalent value in

RED EPIC OPERATION GUIDE

the other units, but as a quick reference here are some common Speeds and Angles.

Convert Shutter Speed to Absolute Angle (for 24 FPS)

Equivalent Degrees = (Shutter Speed x Frame Rate x 360)

E.g. = $(1/48 \times 24 \times 360) = (8640/48) = 180$

SHUTTER	DEGREES	SHUTTER	DEGREES
1/32	270	1/120	72
1/48	180	1/192	45
1/50	172.8	1/348	22.5
1/60	144	1/696	11
1/96	90	1/1000	8.6

Convert Absolute Angles to Shutter Speed (for 24 FPS)

Equivalent Shutter = $1 / (\text{Frame Rate} \times 360 / \text{Angle})$

E.g. = $1 / (24 \times 360/180) = 1 / (8640/180) = 1/48$

DEGREES	SHUTTER	DEGREES	SHUTTER
270	1/32	72	1/120
180	1/48	45	1/192
172.8	1/50	22.5	1/348
144	1/60	11	1/696
90	1/96	8.6	1/1000

WHITE BALANCE

BASIC SETTINGS

Allows you to manually set Color Temperature in the range from 1,700 to 100,000 KELVIN.



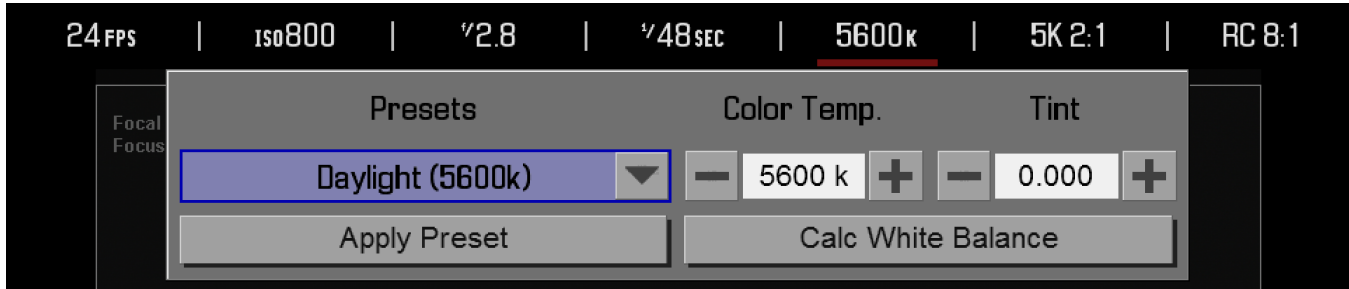
Range is 1,700 K to 10,000 K.

Default is 5600K.

RED EPIC OPERATION GUIDE

ADVANCED SETTINGS

When selected, allows additional adjustment of the White Balance. Available options are PRESET, COLOR TEMP, TINT, and CALCULATE WHITE BALANCE. Press APPLY PRESET for settings to take effect.



PRESET

Available preset options are:

Shade: Preset to 9,000K

Cloudy: Preset to 7,500K

Daylight: Preset to 5,600K

Flash: Preset to 5,500K

Fluorescent: Preset to 4,500K

Tungsten: Preset to 3,200K

Incandescent: Preset to 2,800K

COLOR TEMP

Allows you to manually set Color Temperature in the range from 1,700 to 100,000 KELVIN. Default is 5600K.



RED EPIC OPERATION GUIDE

TINT

Color Temperature calculations assume a pure light source that may not be true in the specific scene the camera is imaging. To compensate for any residual colorcast, the TINT parameter can adjust the RGB color balance with a compensating Magenta - Green color component. Default is 0.000. When selected, a secondary keypad will appear allowing you to enter the desired Tint value directly.

NOTE: Selecting Calc White Balance calculates a new Tint value. This is maintained if the Color Temp is adjusted via the Color Temp parameter. If you select ANY presets, Tint will be reset to zero, which is the default value.

CALC WHITE BALANCE

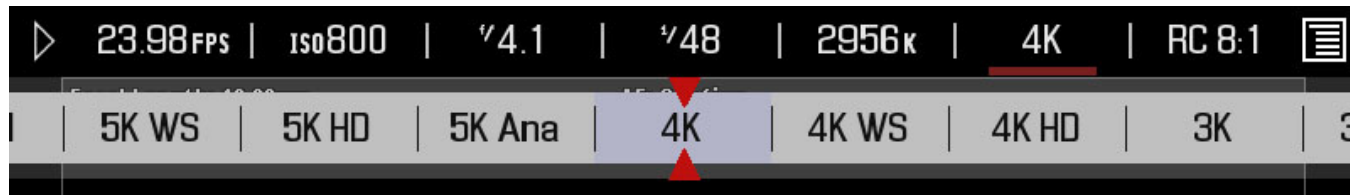
The Calc White Balance function analyzes the central 25% of the image visible in the monitor to calculate a Color Temperature that will render a white object as white.



To use Calc White Balance function, place a White or Gray object under the ambient light, select the Calc White Balance function and then press the Calc White Balance function box. Calc White Balance is also assigned to a User Key on the REDMOTE and Side Handle as a factory default setting.

RESOLUTION

Allows adjustment of resolution.



Default is 5K 2:1

RED EPIC OPERATION GUIDE

REDCODE

Allows adjustment of REDCODE settings.



Range is 3:1 to 18:1

Default is 8:1

Use the scroll ribbon to select a target REDCODE compression ratio.

The camera will automatically select the closest REDCODE to the desired target.

The display will always show the "current" compression ratio being used by the camera.

If the camera is able to achieve the desired target compression ratio, it will be displayed in white. If the camera is unable to achieve the target compression ratio, it will be displayed in yellow.

The current compression ratio will automatically be re-calculated when changes are made to Resolution, FPS, HDRX Mode, Media, or Target REDCODE.

REDCODE OPTIONS FOR VARIOUS FRAME RATES

Minimum frame rate is 1 sec per frame; maximum frame rate is a function of REDCODE setting, and record resolution:

FRAME RATE (FPS)																		
FORMAT	24	25	30	48	50	60	72	75	90	96	100	120	150	175	210	250	288	300
5K	RC 3:1	RC 4:1	RC 4:1	RC 6:1	RC 7:1	RC 8:1	RC 9:1	RC 10:1	RC 12:1	RC 12:1	-	-	-	-	-	-	-	-
5K HD	RC 3:1	RC 3:1	RC 4:1	RC 6:1	RC 6:1	RC 8:1	RC 9:1	RC 9:1	RC 11:1	RC 12:1	-	-	-	-	-	-	-	-
5K 2:1	RC 3:1	RC 3:1	RC 4:1	RC 6:1	RC 6:1	RC 8:1	RC 9:1	RC 9:1	RC 11:1	RC 12:1	RC 12:1	-	-	-	-	-	-	-
5K WS	RC 3:1	RC 3:1	RC 3:1	RC 5:1	RC 5:1	RC 6:1	RC 8:1	RC 8:1	RC 9:1	RC 10:1	RC 10:1	RC 12:1	-	-	-	-	-	-
5K ANA	RC 3:1	RC 3:1	RC 3:1	RC 5:1	RC 5:1	RC 6:1	RC 7:1	RC 7:1	RC 8:1	RC 9:1	-	-	-	-	-	-	-	-
4K	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 5:1	RC 5:1	RC 6:1	RC 7:1	RC 8:1	RC 8:1	RC 9:1	RC 10:1	-	-	-	-	-	-
4K HD	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 4:1	RC 5:1	RC 6:1	RC 6:1	RC 7:1	RC 8:1	RC 8:1	RC 10:1	-	-	-	-	-	-
3K	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 4:1	RC 5:1	RC 5:1	RC 5:1	RC 6:1	RC 8:1	-	-	-	-	-

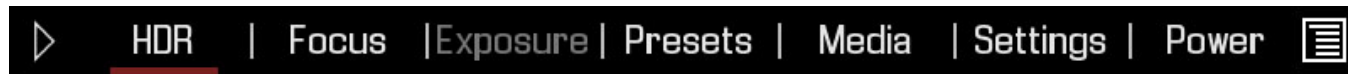
RED EPIC OPERATION GUIDE

FRAME RATE (FPS)																		
FORMAT	24	25	30	48	50	60	72	75	90	96	100	120	150	175	210	250	288	300
3K HD	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 4:1	RC 4:1	RC 5:1	RC 5:1	RC 6:1	RC 7:1	-	-	-	-	-
2K	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 4:1	RC 5:1	-	-	-
2K HD	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 5:1	-	-	-
2K WS	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 5:1	RC 6:1	RC 7:1
1K HD	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 3:1	RC 4:1	RC 4:1

SECONDARY MENUS

Press the Menu button on the REDMOTE / Side Handle or touch the MENU icon  on the LCD to access the Secondary Menus.

Available options in this menu screen are HDR, FOCUS, PRESETS, MEDIA, SETTINGS, and POWER. EXPOSURE is not implemented at this time.



HDR MENU

Available options are HDR OFF, HDRx and STOPS.

NOTE: HDR mode cannot be modified when in Magnify 1:1 mode.



HDR ON / OFF

By default, HDRx is OFF (HDR button is illuminated Blue). In the Lower Status Group of the Viewfinder screen, the HDR text is Gray, indicating HDRx is inactive.



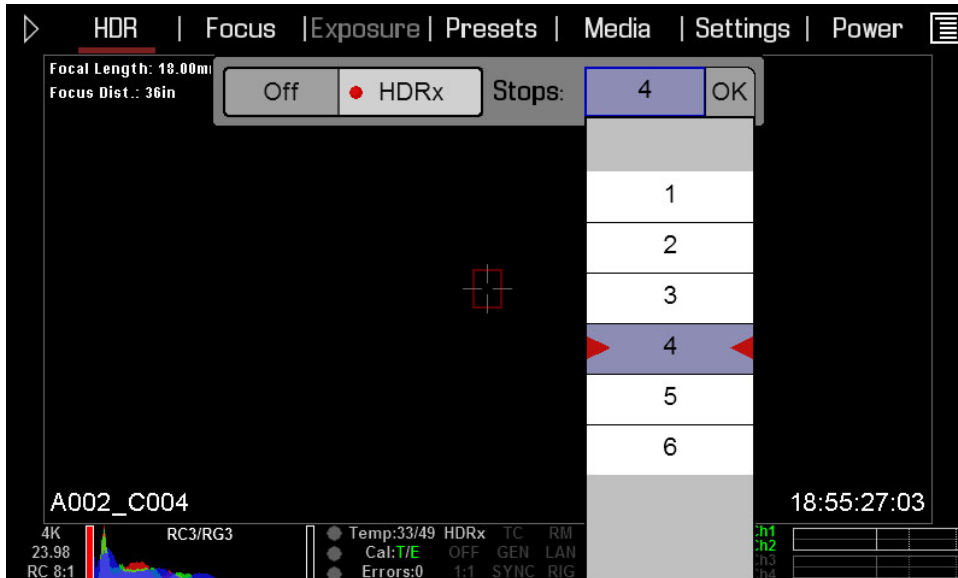
To turn HDRx on, navigate to the HDRx button using the Navigation Group and press ENTER, or from the touchscreen directly touch the HDRx button. In the Lower Status Group of the Viewfinder screen, the HDR text will turn White, indicating HDRx is active.

RED EPIC OPERATION GUIDE



STOPS

To adjust the STOPS parameter, select the Stops box and use the UP / DOWN arrows to adjust.

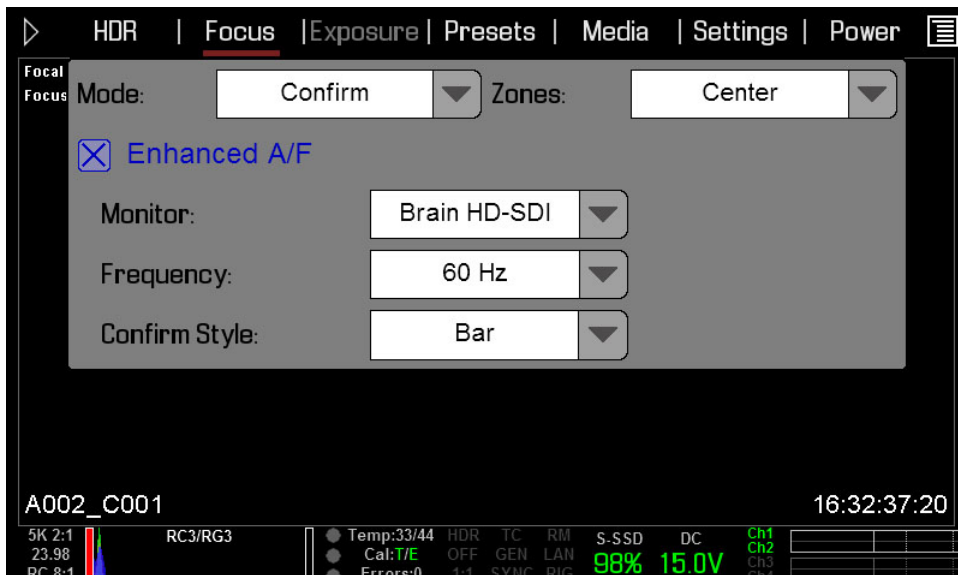


Range is 1 to 6.

Default is 2.

FOCUS MENU

The Focus Menu is used to enable and select Focus parameters including MODE, ZONES, and ENHANCED A/F.



RED EPIC OPERATION GUIDE

MODE

MANUAL FOCUS

You can select either MANUAL or CONFIRM. The default is MANUAL.

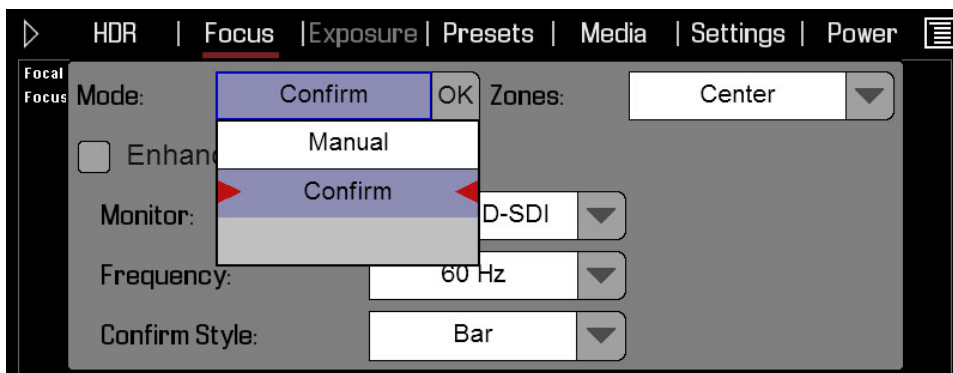
MANUAL

When selected, all focus operations are manual.

CONFIRM

Enables the Center or Spot focus target square. This mode provides additional focus assistance to the photographer using RED, YELLOW, and GREEN color changes to the focus spot window. Inadequate subject illumination and/or contrast may interfere with normal Focus Confirm operation.

For best results with Focus Confirm, operators should 'rock' the focus ring -- focusing through the point of optimum focusing and back again in decreasing amplitude -- as when 'zeroing-in' for precision manual focus.



AUTO FOCUS

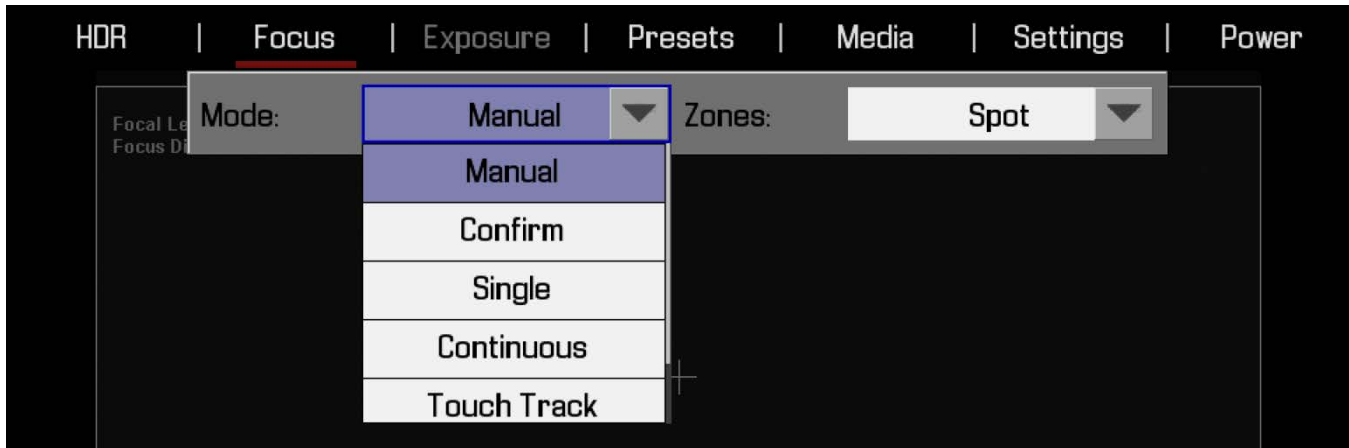
NOTE: The following menus will ONLY appear if a DSMC Canon Mount is installed with a Canon or Sigma lens attached.

With a DSMC Canon Mount installed and a supported lens attached, available options become MANUAL, CONFIRM, SINGLE, CONTINUOUS, TOUCH TRACK, and RACK. Default is MANUAL.

All settings except MANUAL place a single target square on the screen (depending on the ZONES selection) that indicates where the image is in focus.

Pressing the designated button for spot focus (REDMOTE / Side Handle button A default) will cycle you through each Focus Mode option in order as you press the button repeatedly.

RED EPIC OPERATION GUIDE



Performance of Auto Focus may be reduced under the following conditions:

The subject is dark or distant.

There is inadequate contrast between the subject and background.

The scene has reflective highlights.

The subject is backlit.

There is inadequate surface contrast/detail inside the window.

NOTE: Edge Mode can be used for additional assistance in these conditions. Refer to SETTINGS MENU > DISPLAY > TOOLS > EDGE.

MANUAL

When selected, all focus operations are manual.

CONFIRM

Enables the Center or Spot focus target square. This mode provides additional focus assistance to the photographer using RED, YELLOW, and GREEN color changes to the focus spot window. Inadequate subject illumination and/or contrast may interfere with normal Focus Confirm operation.

For best results with Focus Confirm, operators should 'rock' the focus ring -- focusing through the point of optimum focusing and back again in decreasing amplitude -- as when 'zeroing-in' for precision manual focus.

SINGLE

A Focus / Record Button half-press performs single-shot AF. Optimized for rapid focus even under low-contrast conditions. Works with both Center and Spot Zones.

CONTINUOUS

Once engaged with half-press, will attempt to keep objects in AF window in focus. Works best with good lighting and contrast. Works with both Center and Spot Zones.

RED EPIC OPERATION GUIDE

TOUCH TRACK

Dynamically updating positionable AF using touchscreen. Works with Spot Zone only. Keep AF Spot on subject while moving across frame, will continuously focus on spot.

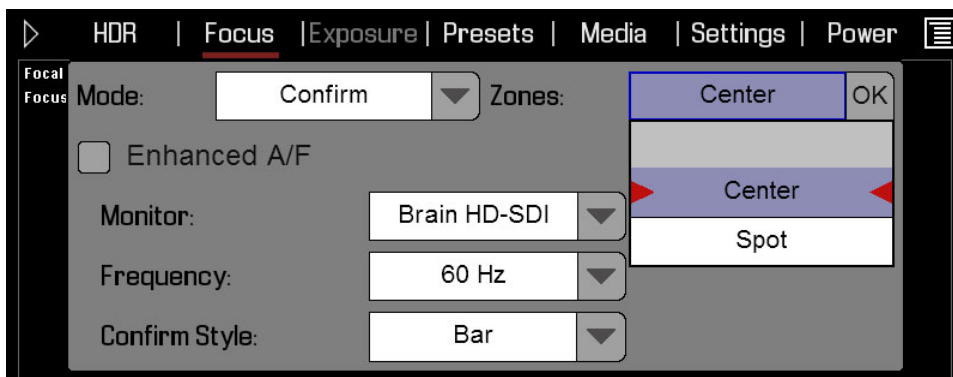
RACK

For quickly selecting two focus points and executing rack focus between them. Focus points are selected using the Touchscreen. Shutter half-press executes rack movement. Works with Spot Zone only.

Rack mode remembers the last Center or Spot position and focus setting as the first rack point. A second rack point needs to be defined by moving the spot window to the desired second location. If the spot window is not moved, a shutter half-press will only cause the lens to execute a single AF adjustment on the original Spot. On the other hand, when two rack points have already been defined, the rack point can be updated by moving the spot to a new location. This will replace the rack point that is not in focus at that moment.

ZONES

Available options are CENTER and SPOT. Default is CENTER. This control allows selection of the boxes used to indicate objects in/out of focus.



RED EPIC OPERATION GUIDE

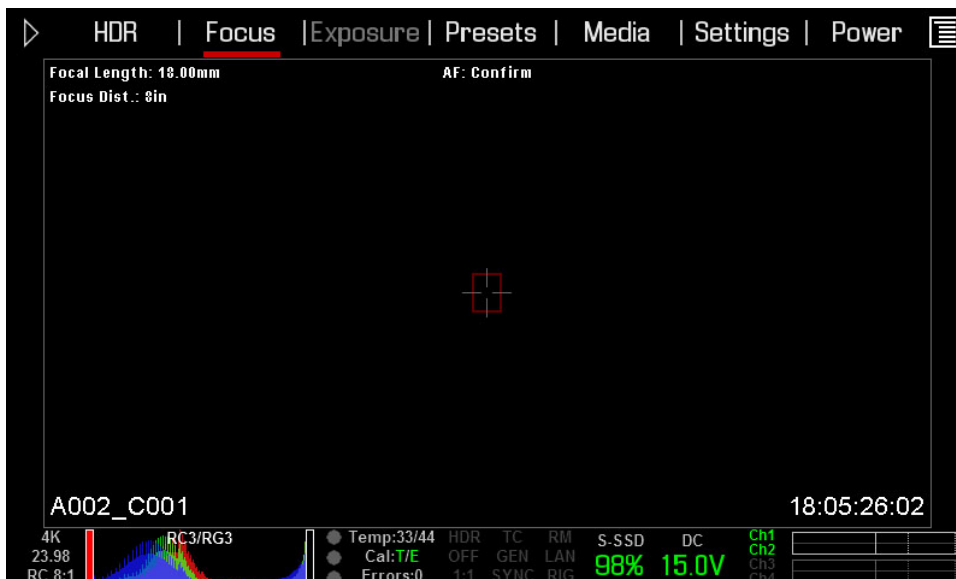
CENTER

Provides a large target square for focus. When objects located in the target are in focus, the square is Yellow or Green. When objects located in the square are out of focus, the square is Red.



SPOT

Provides a small target for precise focus (similar to Center focus, only smaller). When objects located in the target are in focus, the target is Yellow or Green. When objects located in the target are out of focus, the target is Red.



RED EPIC OPERATION GUIDE

SPOT FOCUS INDICATOR

Moving

The spot focus square can be moved around the screen.

Touchscreen

Press and hold the Touchscreen on the location you wish to relocate the Spot Focus window. While pressing on the touchscreen, you can drag and reposition the focus target.

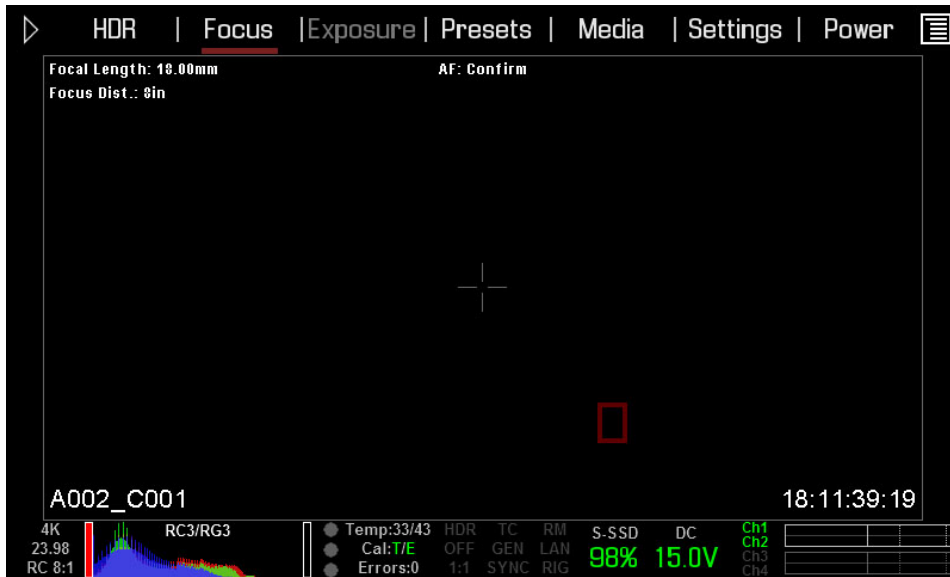
Side Handle / REDMOTE

1. Navigate to the focus menu.
2. Press the down arrow on the Navigation Group.
3. The spot focus square line weight will increase and the Red cursor under FOCUS will dim slightly.



4. Use the directional arrows to move the Spot Focus square to the desired location.

RED EPIC OPERATION GUIDE



5. Press the ENTER button.
6. To exit, Press the MENU button.

Resizing

The spot focus square can be resized using the Navigational Wheel or the Touchscreen.

Touchscreen

Each double-tap the Spot window will step through the three possible window sizes. After reaching the largest size, the sequence will restart with the window at the smallest size.

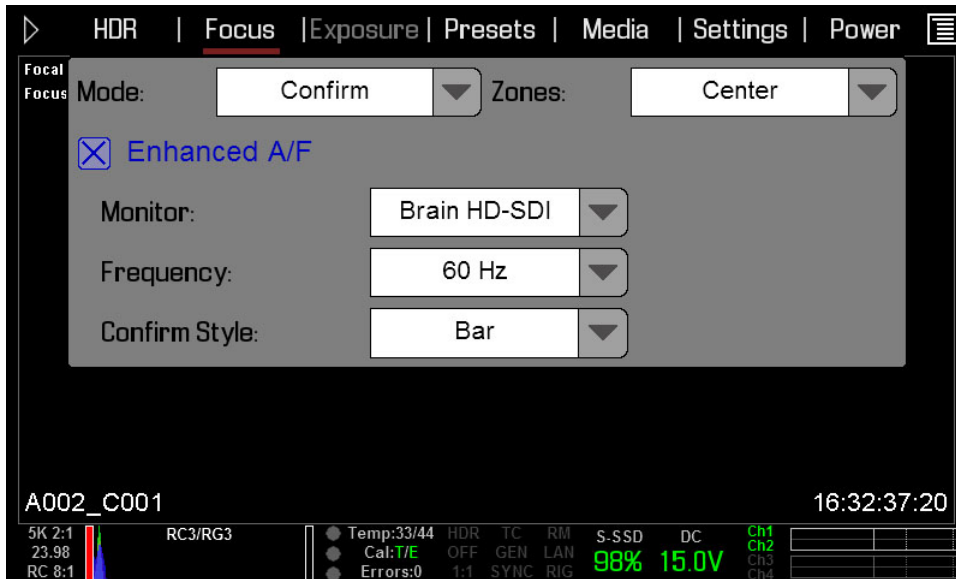
Side Handle / REDMOTE

After following Steps 1-3 in the instructions for Spot window repositioning (see above), simply rotate the Scroll Wheel to cycle through the three possible window sizes. Press MENU to exit.

ENHANCED A/F

Enhanced A/F has an auto-focus algorithm that offers better performance and improved visual indicators when in Confirm mode. After you select the ENHANCED A/F checkbox, all monitors that are currently set to Overlay or Menus mode will be dedicated to *only* using the Enhanced A/F feature. Each monitor using Enhanced A/F will be in Clean mode (no overlay) with a set resolution of 720p and update frequency of 60 Hz. (You cannot select a frequency other than 60 Hz at this time.) You will no longer have control over these monitors until you disable the Enhanced A/F feature.

RED EPIC OPERATION GUIDE



CONFIRM INDICATORS

You can select any of the following CONFIRM INDICATORS when using Enhanced A/F: NONE, CIRCLE, BAR, and PIE.

NOTE: You must be in Confirm mode in order to see the confirm indicators on the screen.

NONE

A square target displays, and operates just like the target square in Confirm mode

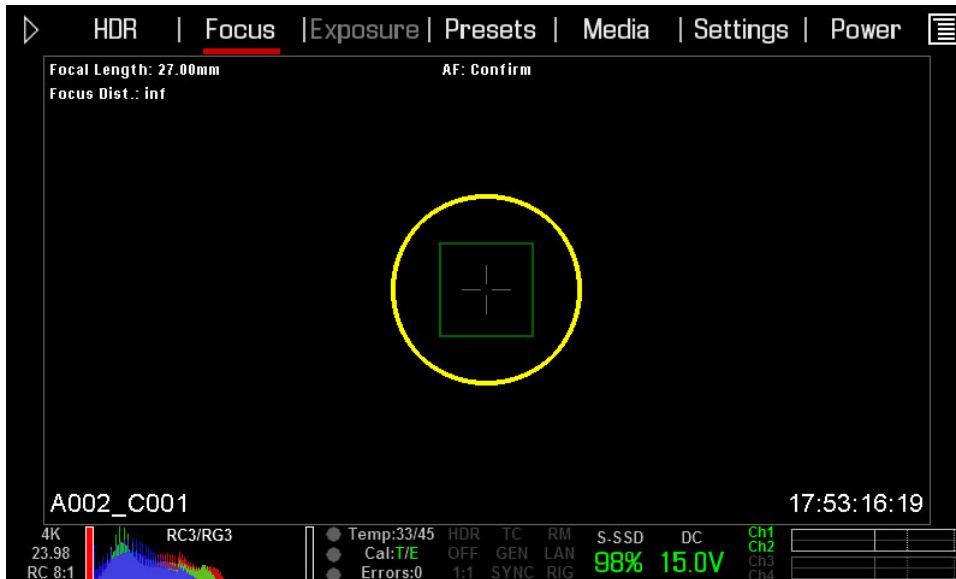
When objects located in the target are in focus, the target is Yellow or Green. When objects located in the target are out of focus, the target is Red.



RED EPIC OPERATION GUIDE

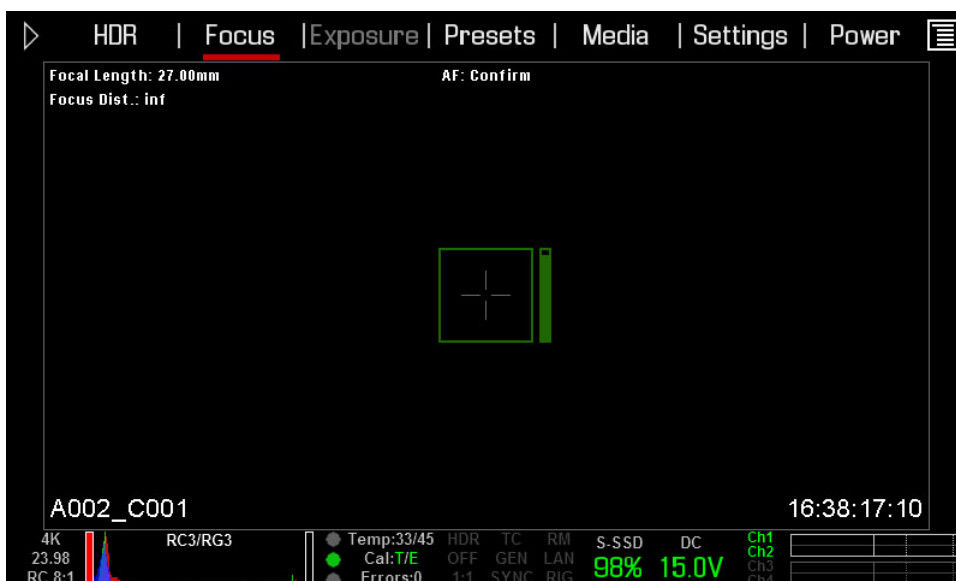
CIRCLE

A yellow circle displays around a square target. When objects located in the square target are in focus, the target is Yellow or Green, and the yellow circle is almost the same size as the square. When objects located in the target are out of focus, the square target is Red, and the yellow circle gets bigger.



BAR

A bar target displays. When objects located in the target are in focus, the target is Yellow or Green, and the vertical bar on the right side is filled up. When objects located in the target are out of focus, the bar target is Red and the vertical bar on the left side is almost empty.

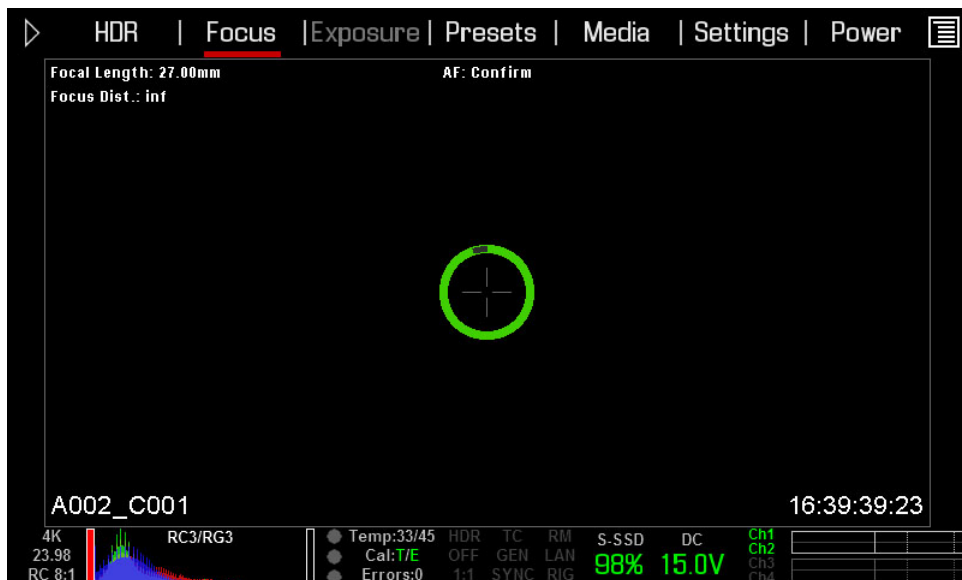


PIE

A pie target displays. When objects located in the target are in focus, the pie target is Yellow or Green, and

RED EPIC OPERATION GUIDE

the line around the curve is filled up. When objects located in the target are out of focus, the pie target is Red and the line around the curve is almost empty.



RED EPIC OPERATION GUIDE

LENS INFORMATION DISPLAY

RED DSMC TI PL MOUNT + LENS

When a RED DSMC Ti PL Mount is installed and a Lens equipped with Cooke's S4/i system (or equivalent is attached, the Focal Length and Focal Distance is displayed on the LCD, EVF and external monitors.



The focal length and focal distance values and range will vary depending on the attached lens. When the focal length or focal distance of the lens is manipulated, the current values are displayed.

DSMC CANON MOUNT + LENS

When a DSMC Canon Mount is installed, and a Canon EF or EF-S Lens or equivalent is attached, the Focal Length and Focal Distance is displayed on the LCD, EVF and external monitors. When AF is set to Manual or Confirm mode, the focus distance displays as a pair of Near - Far distances. When it is in AF mode, a single estimated Focus distance is displayed.



The focal length and focal distance values and range will vary depending on the attached lens. When the focal length of the lens is manipulated, the current value is displayed under Focal Length. The Focal Distance can be changed under MAIN MENU > -.- (F-STOP) > ADVANCED SETTINGS.

RED EPIC OPERATION GUIDE

EXPOSURE MENU

Not implemented at this time.

PRESETS MENU

CAMERA PRESETS

Camera Presets are used to store and recall camera setup information such as LOOKs, key mappings, I/O configuration, etc.

Your RED DSMC camera has a number of factory-installed presets.

APPLYING A PRESET

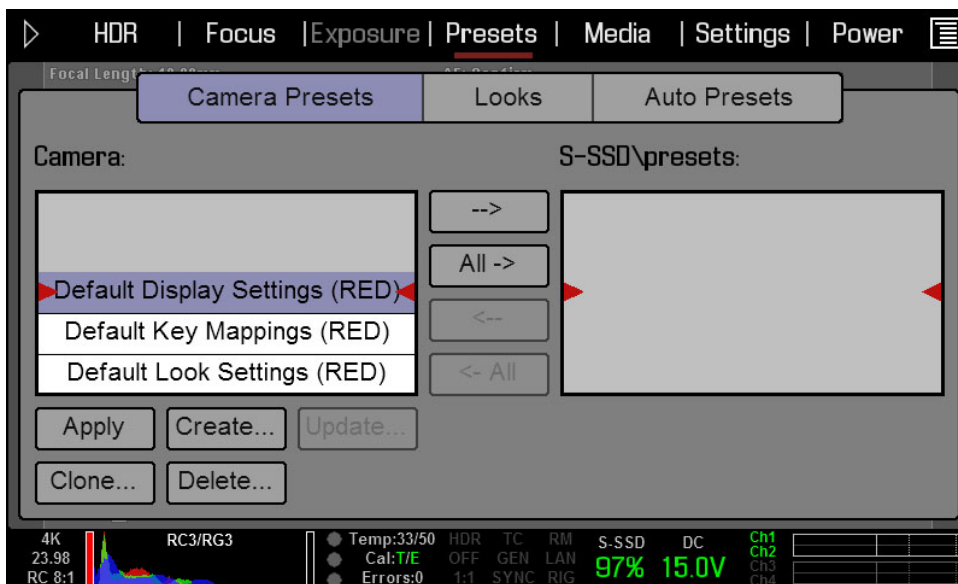
1. Select PRESETS from the secondary menus
2. Select the desired preset from the selection ribbon
3. Press APPLY button
4. Use the selection ribbon to select

Custom presets may be created to store groups of camera settings. For example; White Balance and ISO settings for a particular shooting location can be captured as a preset and easily recalled later.

Presets can also be saved on an SSD and applied to other RED DSMC cameras.

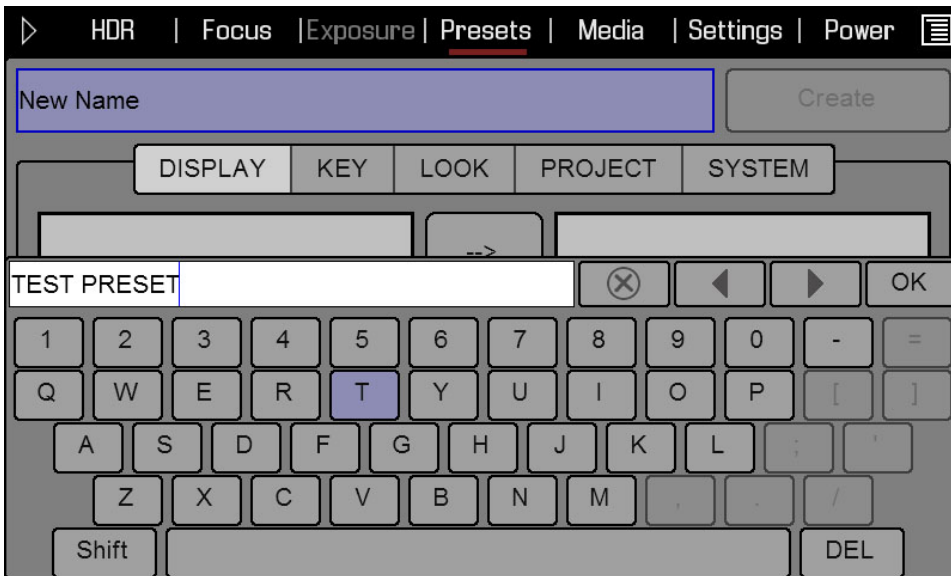
CREATING A PRESET

1. Select PRESETS from the secondary menus

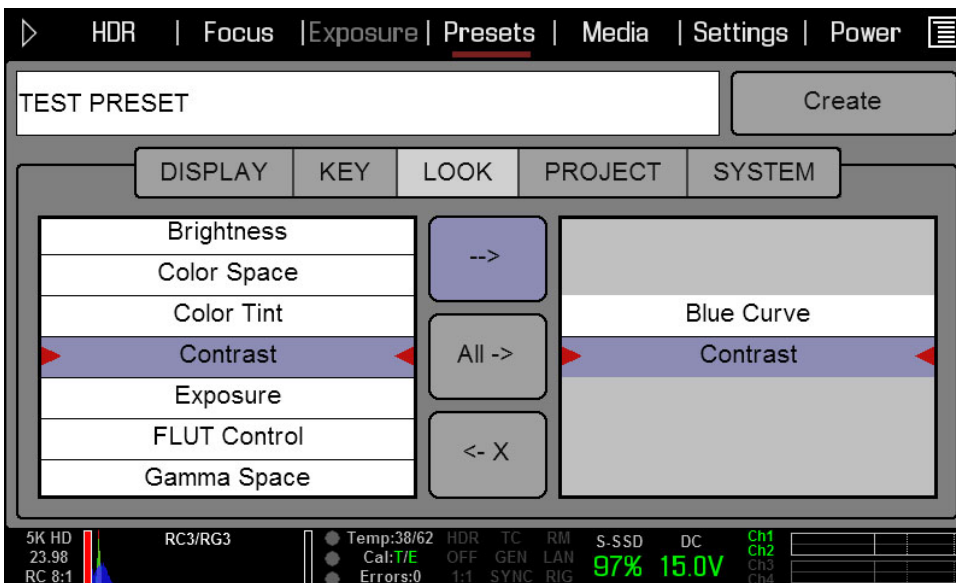


RED EPIC OPERATION GUIDE

2. Select CREATE and enter a name for the new preset
3. Press OK on keyboard to save the preset name

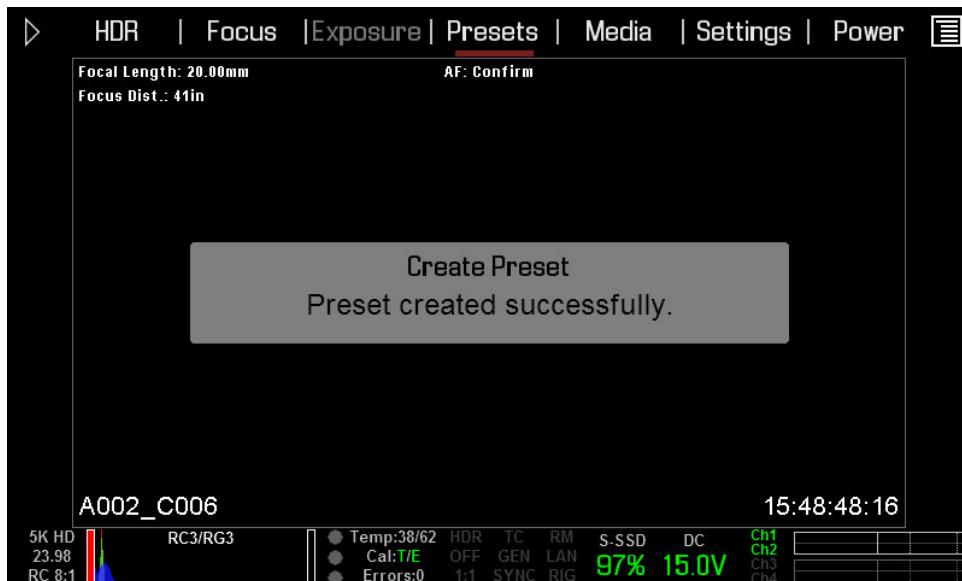


4. Copy the desired settings from the left box of the interface to the right box using the select one (-->) or All -> button



5. Select and press CREATE button (upper right corner of the screen)

RED EPIC OPERATION GUIDE

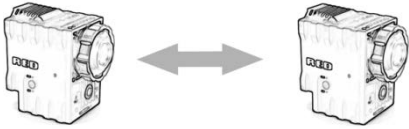


6. The preset has been created and is now stored on the camera.

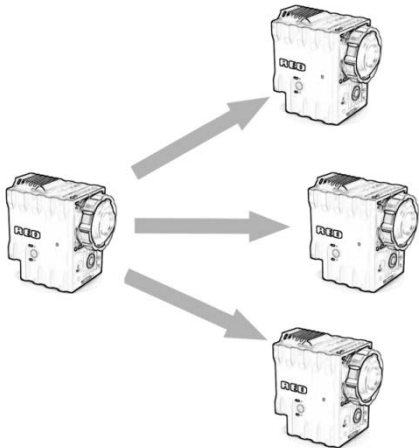
RED EPIC OPERATION GUIDE

SHARING PRESETS

Presets may be shared between RED DSMC cameras using SSD media.

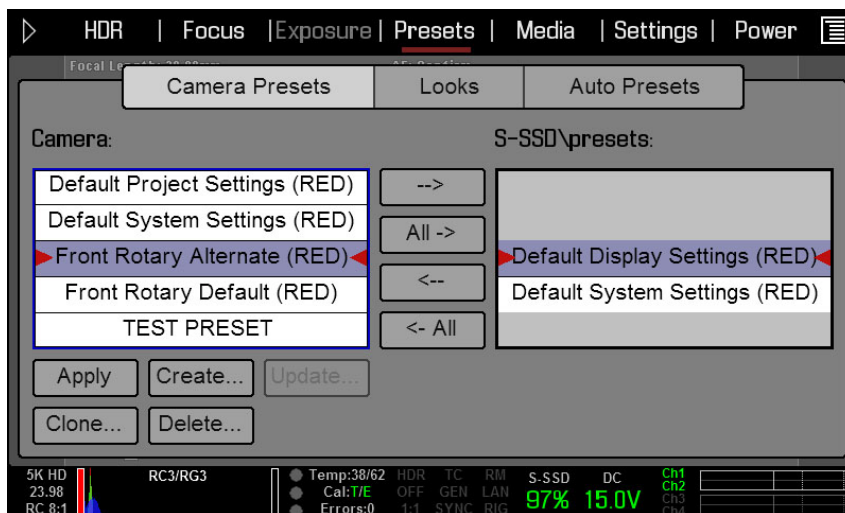


Camera to Camera



Camera to Multiple Cameras

Select PRESETS from the secondary menu:



Select Presets from Secondary Menu

RED EPIC OPERATION GUIDE

COPY PRESETS FROM CAMERA TO SSD

Use scroll ribbon to select desired preset in camera box

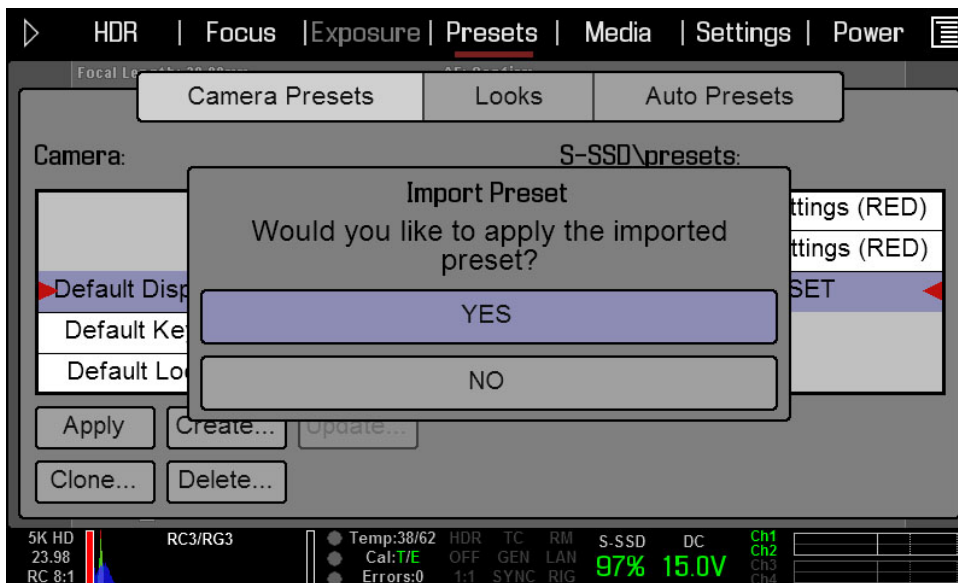
Use --> button to add the preset to the SSD box

COPY PRESETS FROM SSD TO CAMERA

Use scroll ribbon to select desired preset in SSD box

Use <-- button to add the preset to the Camera box

The following window will appear

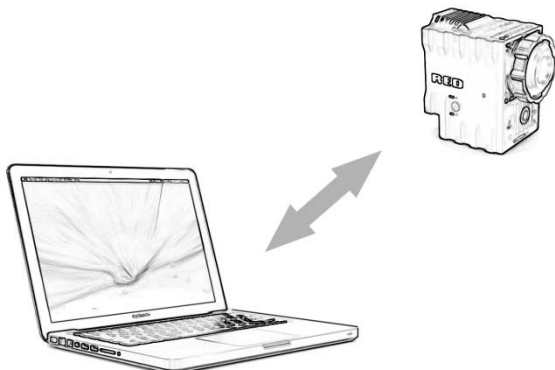


Select YES to copy the preset to the camera and apply the setting

Select No to copy the preset to the camera without applying the settings

LOOKS PRESETS

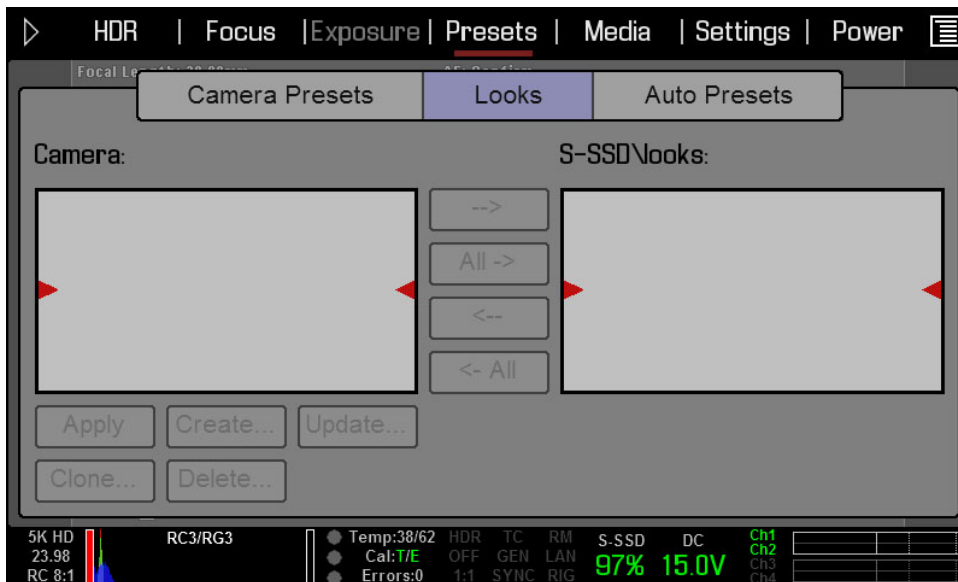
Look Presets allows you to save the specific color, image, white balance, and detail settings to be used for other projects. As looks are created, they will be displayed alphabetically.



Looks Presets

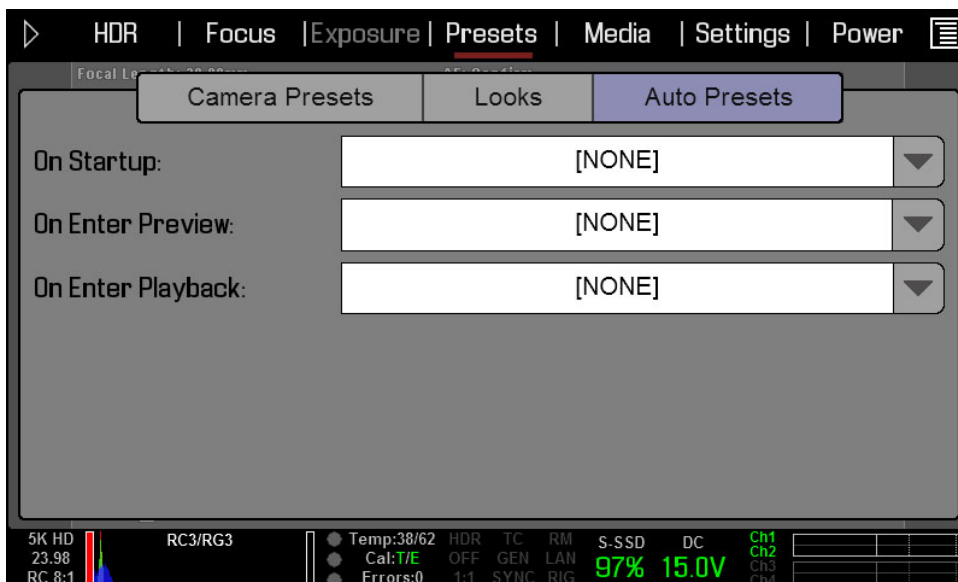
RED EPIC OPERATION GUIDE

For detailed information on LOOKs, see the *REDCINE-X Operation Guide*, available on RED.com



AUTO PRESETS

The Auto Presets function allows you to specify pre-selected presets on Startup and for Preview and Playback

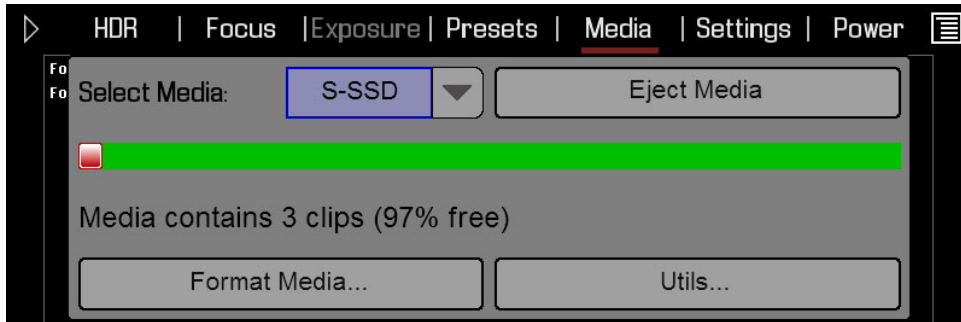


MEDIA MENU

The Media Menu is used to format media (SSD) prior to use on the camera as well as to Eject (unmount) the media prior to removal from the camera. Available options when selected are SELECT MEDIA, FORMAT MEDIA, EJECT MEDIA, and UTILITIES.

RED EPIC OPERATION GUIDE

IMPORTANT: Media MUST be ejected from the camera before removal to prevent corruption and/or loss of data on media.

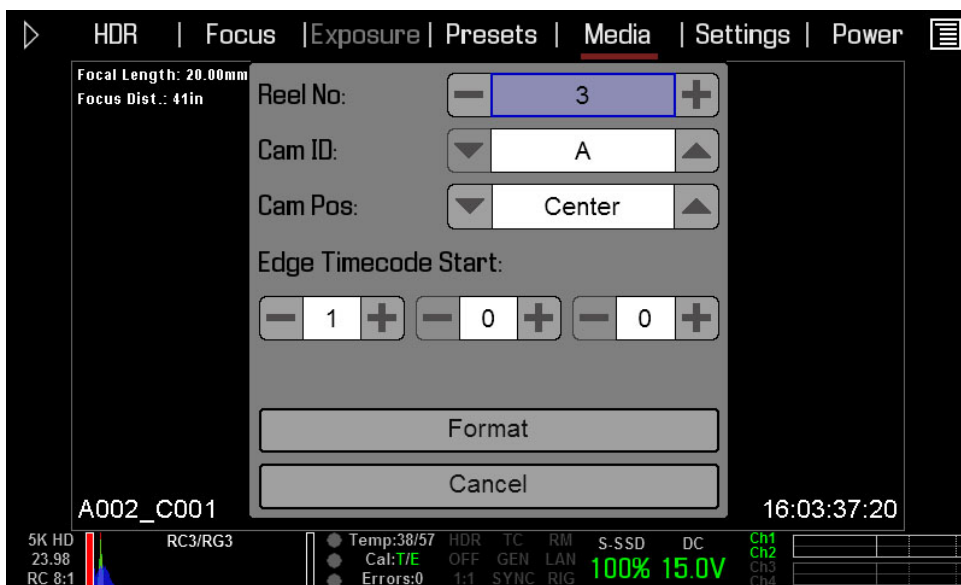


SELECT MEDIA

Allows you to select the Media location to be used by the camera. Default is the Side SSD (S-SSD) Module.

FORMAT MEDIA

When selected, a new dialog box will appear allowing you to add properties to the media highlighted in the Current Media box when formatting. Available options are REEL NO, CAM ID, CAM POS, and FORMAT to format the media with the values entered.



NOTE: If clips are present on the media, you will be informed of how many clips will be erased when you format the media.

REEL NO.

When selected a keypad will appear allowing you to enter a value between 1 and 999.

RED EPIC OPERATION GUIDE

CAMERA ID (SLATE)

Identifies the camera with a letter A through Z. Default is A.

CAMERA POS (POSITION)

Identifies the camera position as Right, Left or Center. Default is Center.

EDGE TIMECODE START

Users may manually enter an Edge Timecode value (seldom used).

FORMAT

When selected, formats the media and adds the selected properties.

During formatting, the camera will display “Formatting” with a Green status bar. REDMOTE will also display this message.

When formatting is complete, camera will display “The magazine was successfully re-formatted. The digital magazine is ready for immediate use. REDMOTE will also display this message.

The magazine was successfully re-formatted.
The digital magazine is ready for immediate use.

EJECT MEDIA

When selected will Eject (unmount) the media highlighted in the Select Media box.

When ejected, camera will display “Media Ejected Successfully”. REDMOTE will also display this message.

UTILITIES

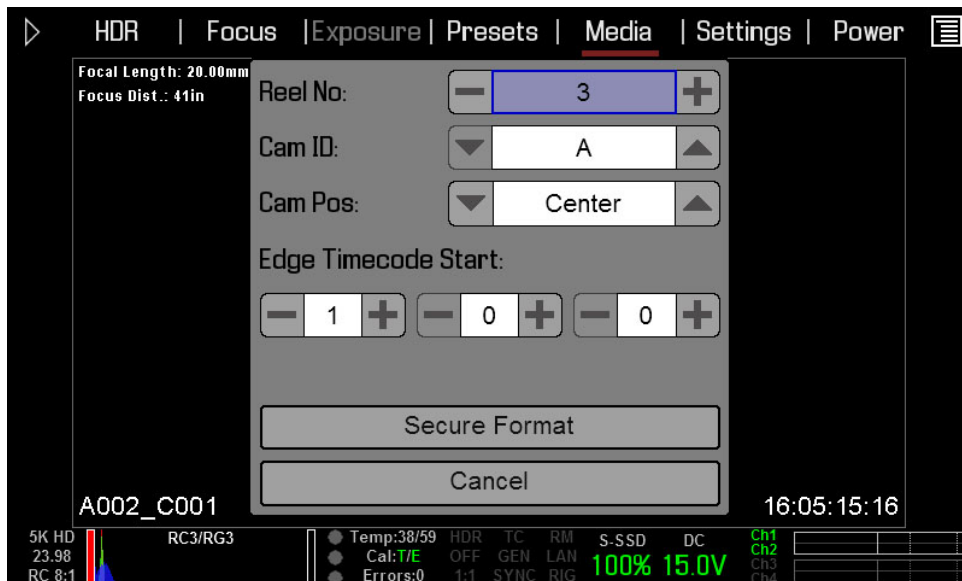
Options are SECURE FORMAT.



SECURE FORMAT

Secure Format is a low-level format that rebuilds the SSD file system. It should only be used if the performance of the SSD is in question.

RED EPIC OPERATION GUIDE

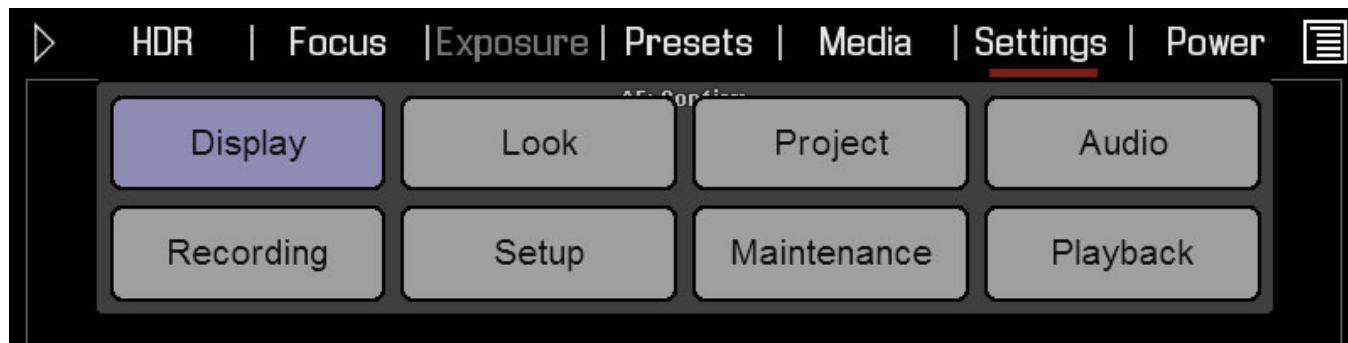


NOTE: If clips are present on the media, you will be informed of how many clips will be erased when you secure format the media.

RED EPIC OPERATION GUIDE

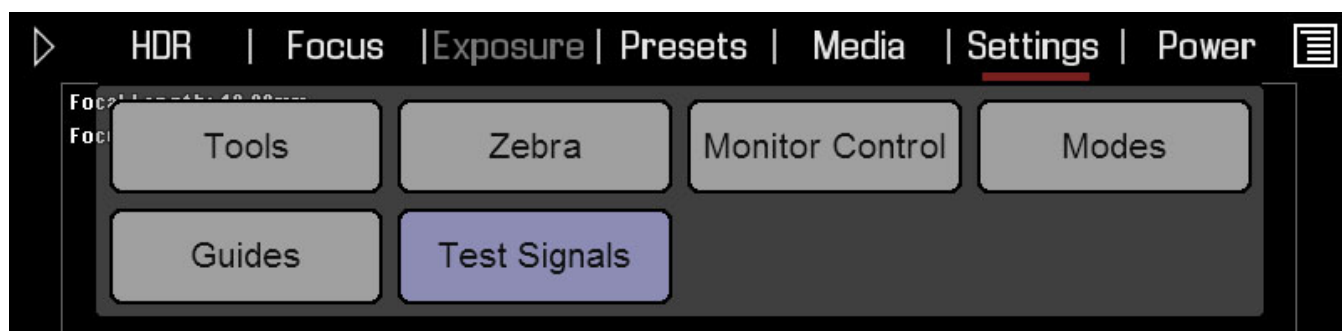
SETTINGS MENU

This section describes the various secondary controls available to configure the camera. Menu options are DISPLAY LOOK, PROJECT, AUDIO, RECORDING, SETUP, MAINTENANCE, and PLAYBACK.



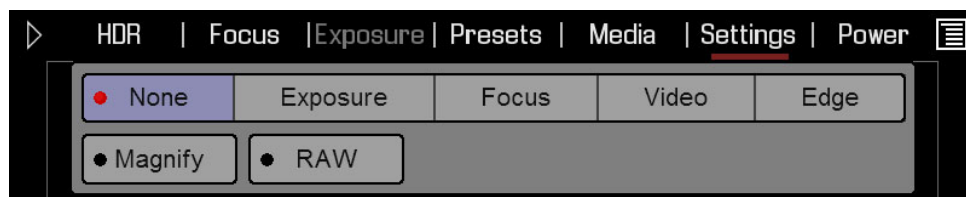
DISPLAY

Available options are TOOLS, ZEBRA, MONITOR CONTROL, MODES, GUIDES, and TEST SIGNALS.



TOOLS

The Tools menu permits the operator to adjust the GUI elements displayed on the Viewfinder output(s). Available options are NONE, EXPOSURE, FOCUS, VIDEO, EDGE, MAGNIFY, and RAW. The Dialog is available by either going to SETTINGS > DISPLAY > TOOLS or simply clicking on the histogram in the lower left.



NONE

Turns off any of the display modes in the Lower Status Group.

EXPOSURE

This will show areas of under exposure (Purple) or over exposure (Red) on top of a monochrome image. The

RED EPIC OPERATION GUIDE

color is based on RAW data so over/under exposure refers to data actually close to clipping in the sensor. When selected, the icon “E√” will be displayed in the Lower Status Group.



The EXPOSURE meter's color bands provide the following information:

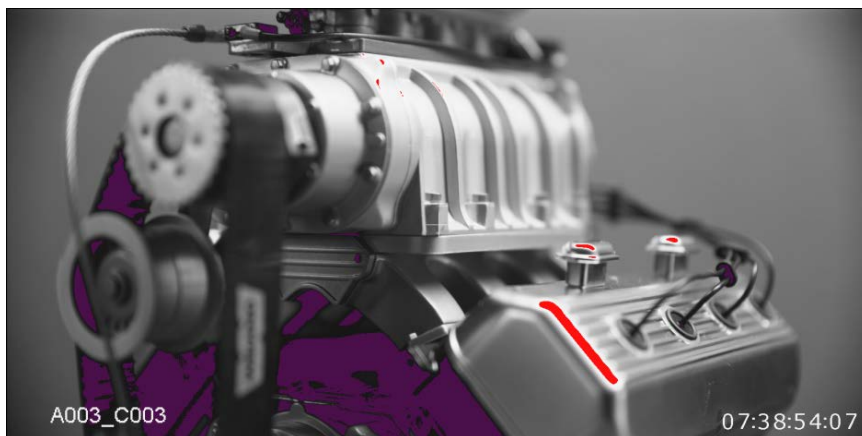
Purple Minimum Exposure

Red Maximum Exposure

Between minimum and maximum exposure values, the image is displayed as a monochrome image.



In the image, Purple areas represent sensor exposure levels that are likely to be noisy if gained up in post-production. Red areas represent sensor exposure levels that are at clipping.



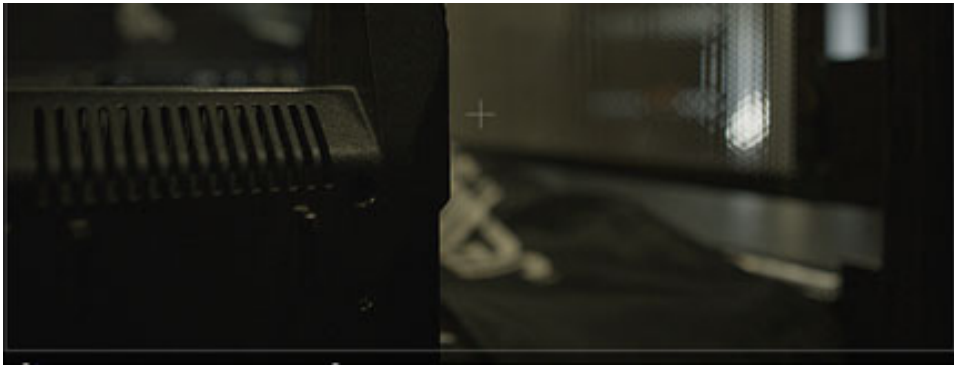
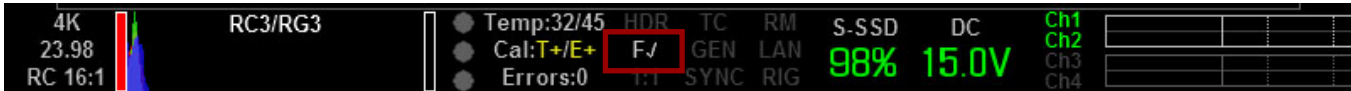
NOTE: As EXPOSURE meters sensor RAW information, it is not affected by any RGB domain adjustments - such as ISO rating, FLUT, White Balance, Video Gain or other LOOK information.

NOTE: Because the RAW data represents a wider color space than RGB, provided that the Red (clip) color is not present in EXPOSURE view, even if Red (clip) color is present in VIDEO view, the apparently clipped RGB highlights can be recovered in post-production by adjustment of ISO, FLUT or changing the KNEE and WHITE values of the CURVE box.

RED EPIC OPERATION GUIDE

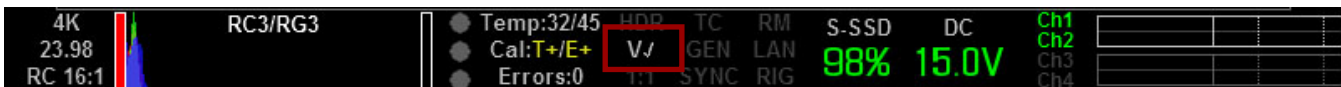
FOCUS

This will emphasize edges in the image without changing brightness/image content so it is easier to judge if the image is in focus. By adjusting your lens zoom and focus you can see which objects are coming into and falling out of focus. When selected, the icon “F√” will be displayed in the Lower Status Group.



VIDEO

VIDEO displays a multi-color color overlay that allows you to check the video level of the RGB monitor path (calibrated to the SMPTE test signal) and any outputs driven from that path - such as HD-SDI and HDMI. When selected, the icon “V√” will be displayed in the Lower Status Group.

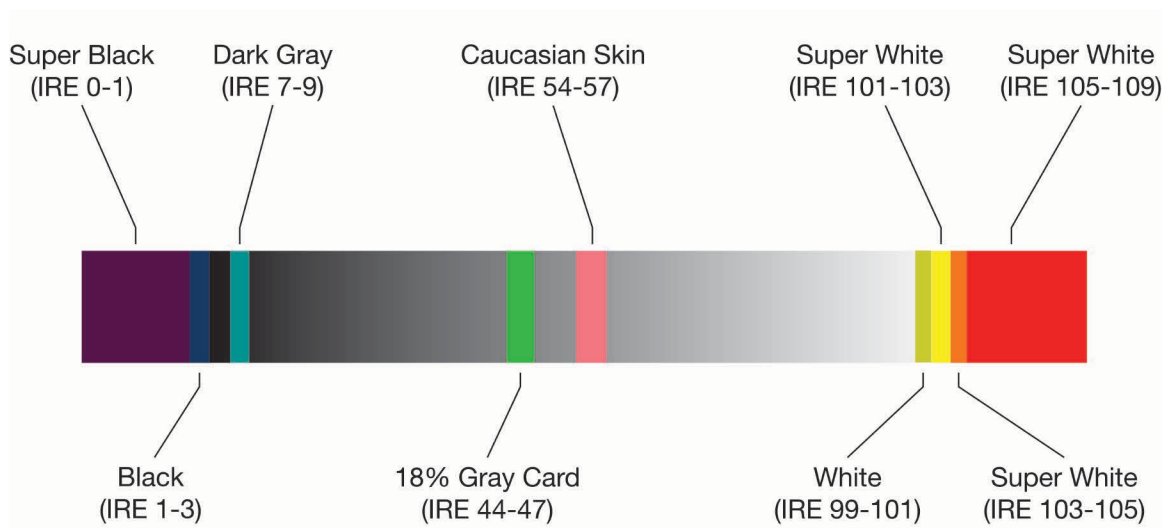


Purple represents Super-Black, Dark Blue represents Black, Teal represents deep shadow, Green represents 18% Gray, Pink represents Skin Tone, Straw represents White, and Yellow, Orange and RED represent various degrees of signal clipping in RGB space.

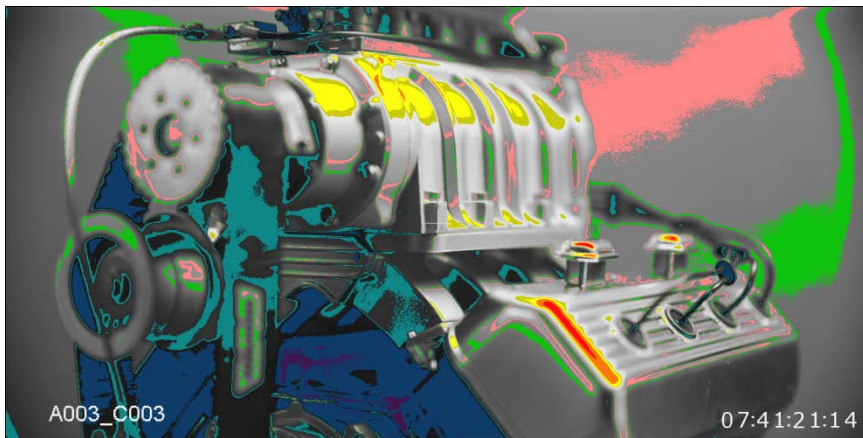
By adjusting ISO, FLUT and Shadow while looking at VIDEO check, the operator can ensure that Black, White and 18% Gray values conform to the desired levels on the HD-SDI and /or HDMI outputs.

The VIDEO bands provide the following information:

RED EPIC OPERATION GUIDE



At all other values, the monochrome image displayed represents the luminance value of the ISO adjusted image.



EDGE

EDGE displays a color overlay that outlines the edges of objects in an outline mode. By adjusting your lens zoom and focus you can pinpoint focus. When selected, the icon "F√" will be displayed in the Lower Status Group.

WARNING: This will potentially interfere with recordings done via HDMI/HD-SDI in "Clean" Mode!



RED EPIC OPERATION GUIDE



MAGNIFY

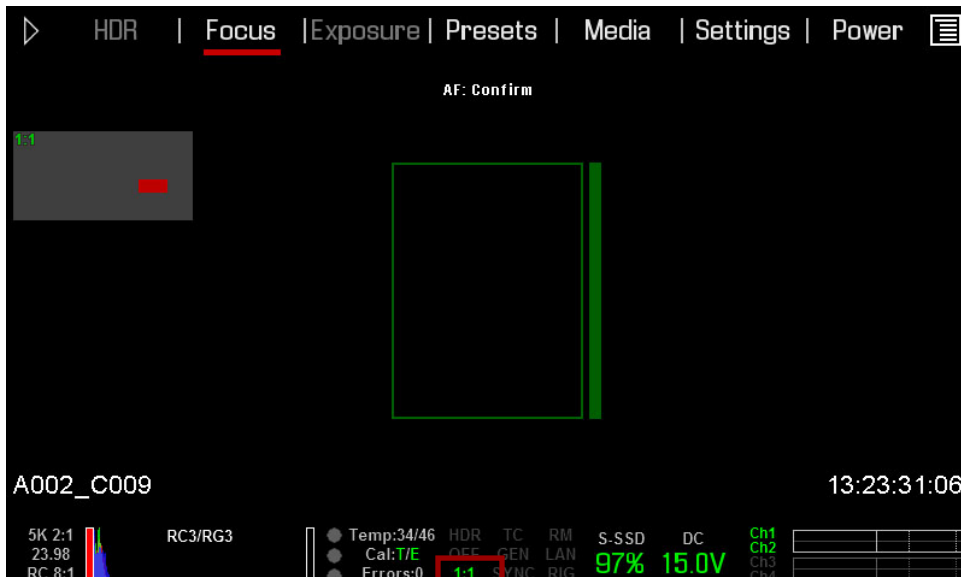
Magnify displays the central region of the sensor in 1:1 pixel resolution. When enabled, the 1:1 text in the Lower Status Group will change to Green and you will see the AF Window and the magnified region.

The AF Window determines the center point of the magnified 1:1 region. If you have a lens or lens mount that isn't capable of autofocus with the DSMC, use Confirm mode to turn on the AF Window.

The AF Window cannot zoom in on any areas close to the edge of the screen and the size of the AF Window depends on the monitor screen.

If in Magnify mode, when the Record button is pressed, the system will automatically exit this mode. When using a touchscreen, you can also perform this function by pinching your fingers together and apart.

NOTE: HDR mode cannot be modified when in Magnify 1:1 mode.



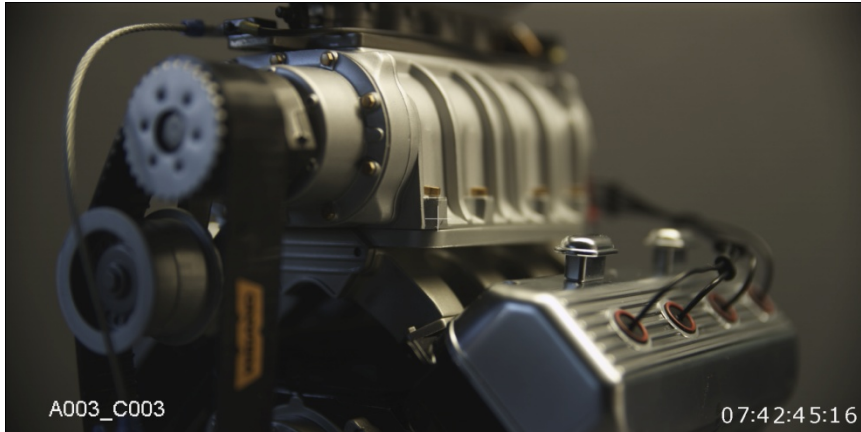
NOTE: When in magnify mode, you will not be able to adjust frame rate or resolution. These options will be Grayed out.



RED EPIC OPERATION GUIDE

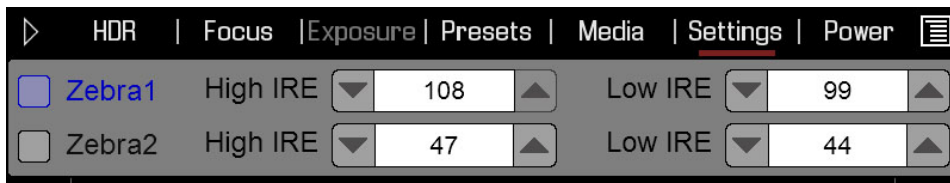
RAW

RAW displays the image at a standardized ISO 320 without any look customization. When selected, the word “RAW” displays in the Histogram in the Lower Status Bar.



ZEBRA

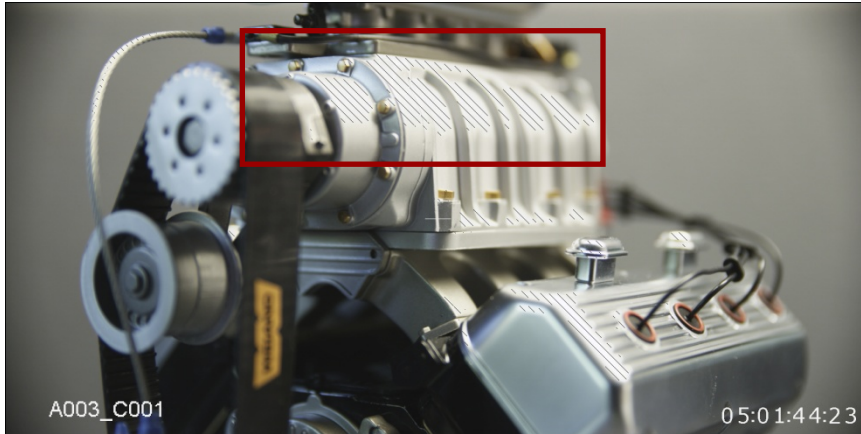
Zebras enable and adjust the upper and lower values for two independent Zebra indicators. One zebra may be used for highlight exposure, and the other for mid tone or shadows. Zebras will be visible when in 1:1 zoom. **By default, Zebra 1 and 2 are disabled.**



RED EPIC OPERATION GUIDE

ZEBRA 1

To enable, select ZEBRA 1 check box. Areas of the image exposed within these ranges will be indicated by crosshatched overlays at - 45 degrees relative to vertical. Zebra 1 is shown in the image below.



High IRE

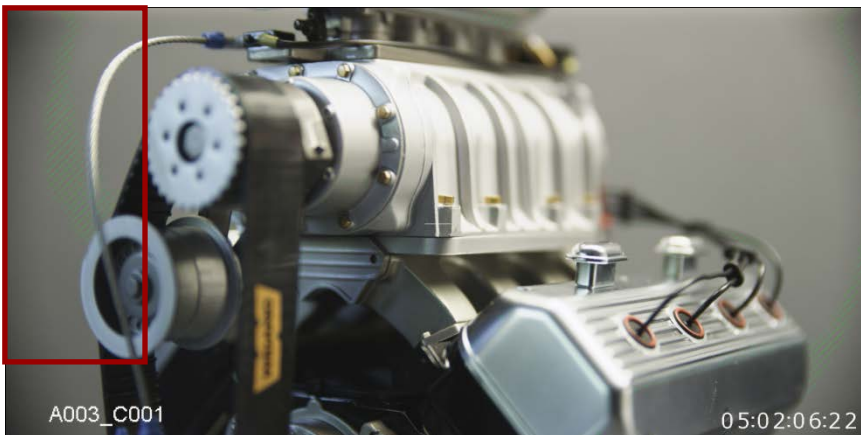
Change the desired setting between 93 and 109 (default is 108).

Low IRE

Change the desired setting between 75 and 107 (default is 99).

ZEBRA 2

To enable, select ZEBRA 2 check box. Areas of the image exposed within these ranges will be indicated by crosshatched overlays at + 45 degrees relative to vertical. Zebra 2 is shown in the image below.



High IRE

Change the desired setting between 1 and 99 (default is 47).

Low IRE

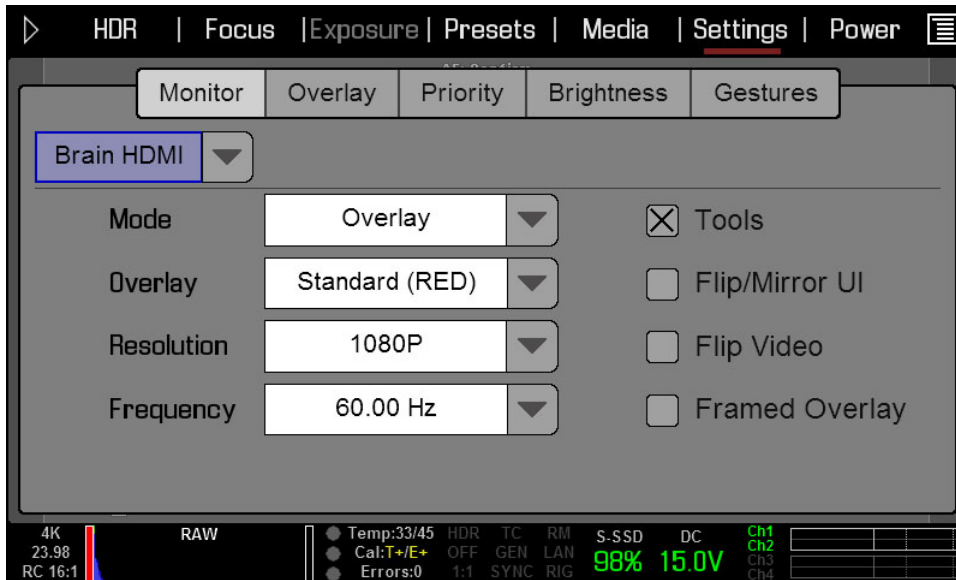
Change the desired setting between 0 and 84 (default is 44).

RED EPIC OPERATION GUIDE

MONITOR CONTROL

MONITOR

Configure the settings for each of your monitors.



Mode

Determines what information you want displayed on your monitor. The following modes exist, but the availability of each mode changes dynamically based on other settings:

Menus: The menus display.

Overlay: The overlay displays (you can select different overlays from the Overlay drop-down menu).

Clean: Only the video displays, you do not see any menus or overlay items.

Mirror: Mirrors another screen at the same resolution. You cannot mirror a screen that is set to Clean.

A maximum of 4 screens can be assigned at a mode other than Clean given time. After assigned 4 screens to anything other than Clean, your remaining options will only be Clean or Mirror.

Overlay

Select which overlay you want on the monitor. You can choose any of the RED overlays (NONE, OVERVIEW, STANDARD) or one of your own custom overlays.

Resolution and Frequency

You can change the monitor resolution and frequency. The selection of each setting will be filtered by the camera to prevent selection of an integer output frequency when a non-integer Project Frame Rate has been selected, and vice versa. The output frame rate has no restriction.

Each monitoring output can support the following resolutions (the camera will filter the available selections):

720 p

1080 p

RED EPIC OPERATION GUIDE

Each monitoring output can support the following frequencies (the camera will filter the available selections):

23.98 Hz	29.97 Hz	50.00 Hz	60.00 Hz
25.00 Hz	30.00 Hz	59.94 Hz	AUTO

For changes to take effect, the camera **MUST** be restarted.

Tools

Select the TOOLS checkbox to enable the false color modes (the color modes are available in SETTINGS > TOOLS) on the monitor.

Flip/Mirror UI

When the FLIP/MIRROR UI check box is selected, the overlay and menus are upside down (rotated 180°) on your monitor. This setting doesn't change how your footage is captured; you will only see the difference on the monitor.

Flip Video

When the FLIP VIDEO check box is selected, the video footage is upside down and mirrored (*not* rotated) on your monitor. This setting doesn't change how your footage is captured; you will only see the difference on the monitor.

Framed Overlay

The video display is scaled down on the monitor so that the overlay items fit outside of the video area rather than over it.

OVERLAY

You can create custom overlays that include specific items and icons. Overlays can be stored on the camera or transferred to SSD, so that you can build a library of overlays or quickly copy an overlay from one camera to another via SSD.

1. Go to SETTINGS > DISPLAY > MONITOR CONTROL > OVERLAY.
2. Click CREATE.
3. Enter a name for the overlay and click OK.

RED EPIC OPERATION GUIDE

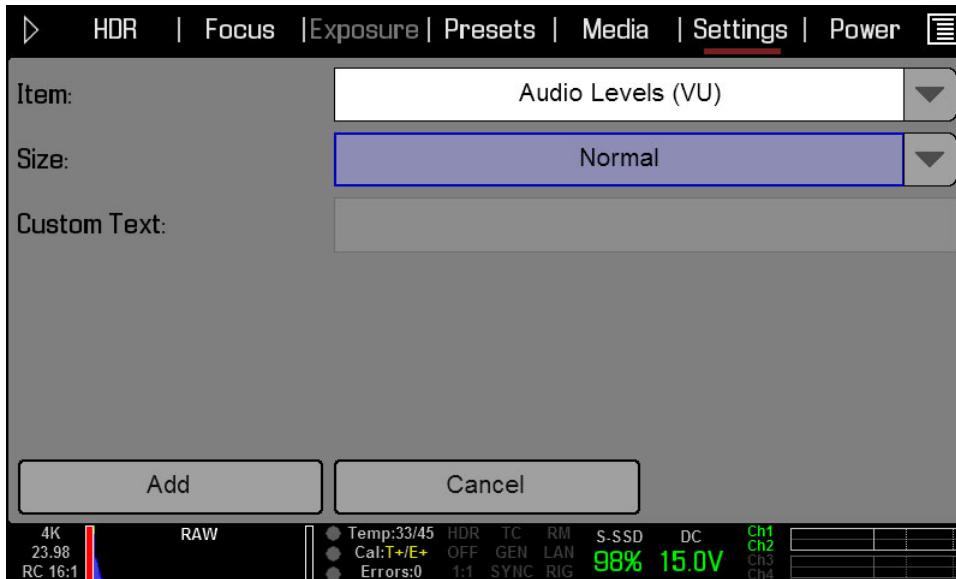


4. Click one of the soft keys to add an icon to that area of the screen.



5. Select the icon or item that you want to add, and click **ADD**.

RED EPIC OPERATION GUIDE

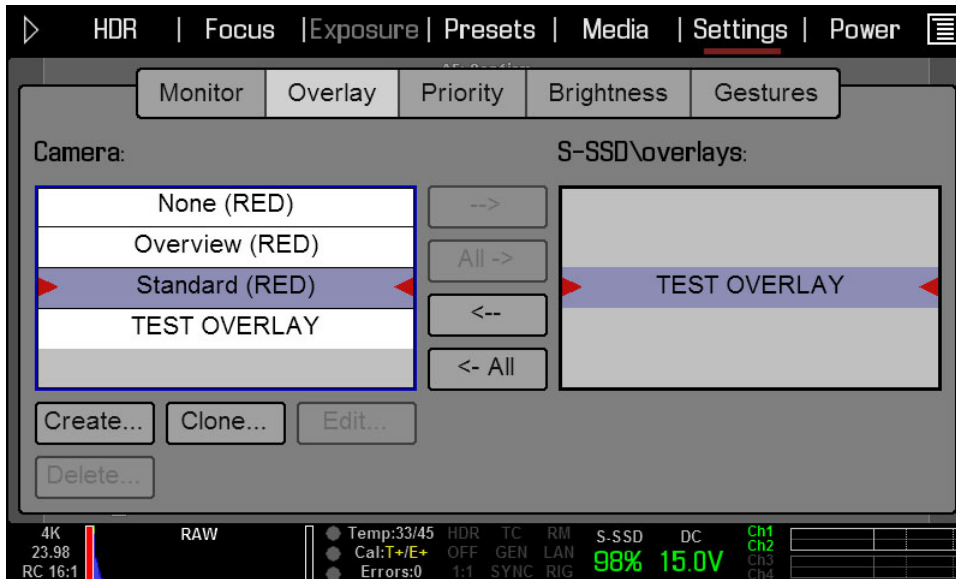


6. Add all of the icons and items to the overlay. Please note that you can only go 3 rows deep.
7. After setting up your overlay, select CREATE.



The new overlay displays in the CAMERA list. You can save your overlays to an SSD and build a library of overlays.

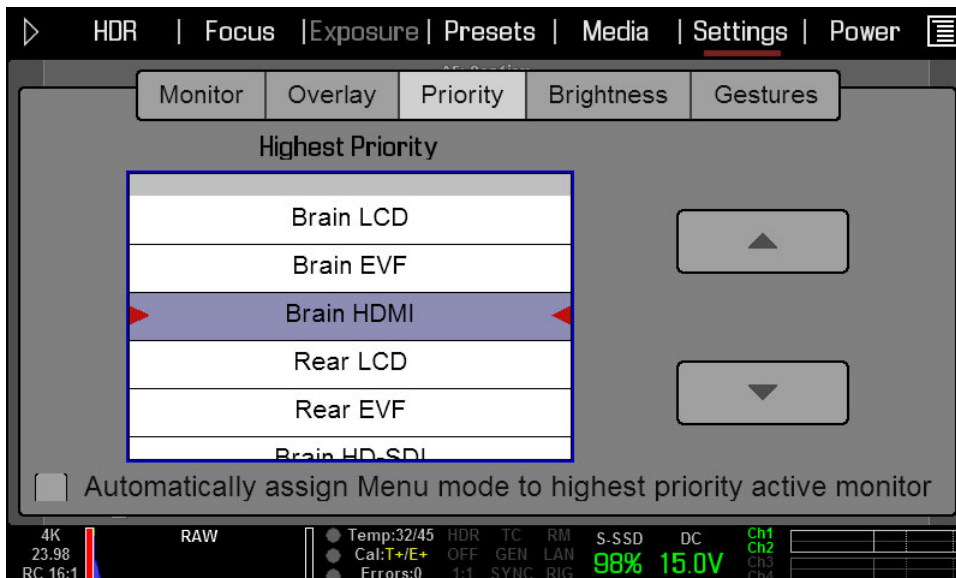
RED EPIC OPERATION GUIDE



PRIORITY

The monitor priority determines the priority in which the monitors will become the control surface. You can also choose for the system to automatically assign Menu mode to the highest priority active monitor.

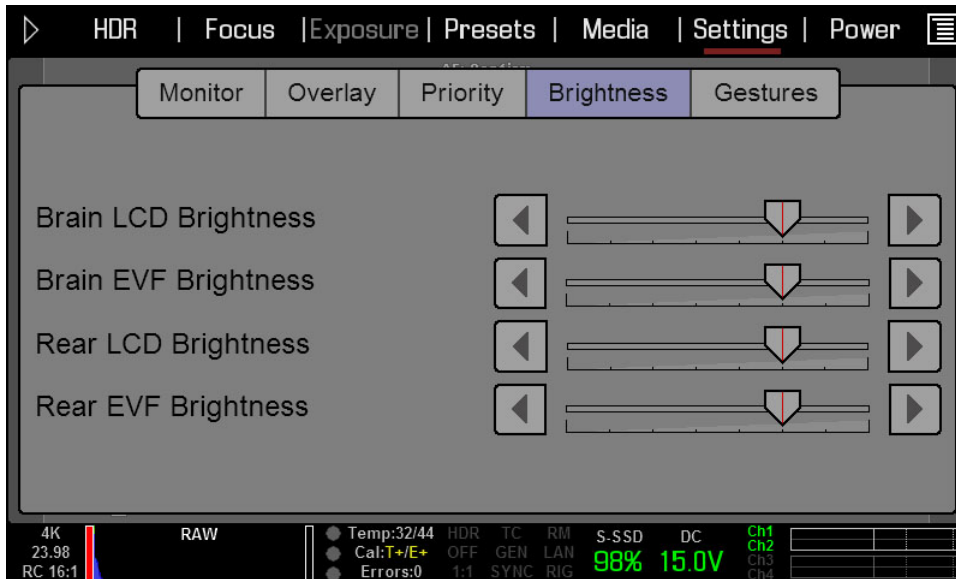
NOTE: There can only be one control surface active at any given time.



BRIGHTNESS

You can control the brightness of each of your LCDs and EVFs. Slide to the right for a brighter display; slide to the left for a dimmer display.

RED EPIC OPERATION GUIDE



GESTURES

These options apply ONLY to the Touchscreen LCD.

Pinch to Magnify

When selected, you can use two fingers to pinch inward OR slide apart to enable Focus Zoom. To return to normal view, use two fingers to pinch inward OR slide apart.

Double-Click Right 25% to Record

When selected, the right 25% of the screen can be double-tapped to start and double-tapped again to stop recording.

Double-Click Left 25% to Start AF

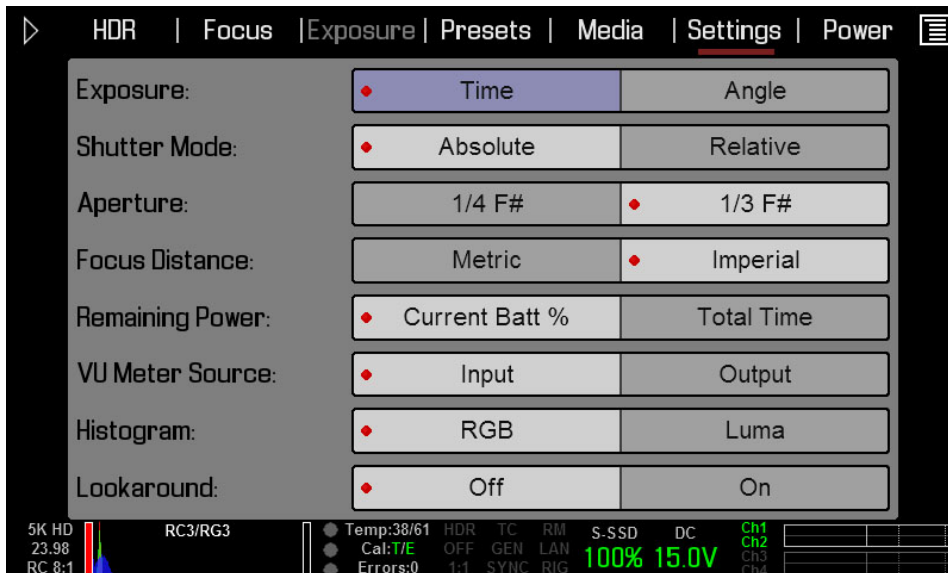
When selected, the left 25% of the screen can be double-tapped to start the Auto focus when compatible lenses are used. For a list of compatible lenses, go to APPENDIX D: Electronically Supported Lenses on page 182.

RED EPIC OPERATION GUIDE



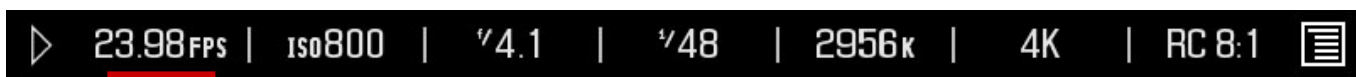
MODES

Available screen display mode adjustments are EXPOSURE, SHUTTER MODE, APERTURE, FOCUS DISTANCE, REMAINING POWER, VU METER SOURCE, HISTOGRAM, and LOOKAROUND.



EXPOSURE

Selects GUI display of Shutter Exposure on Main screen as Time (1/xx sec) or Angle (Degrees). Default is Time. Time is shown below.



RED EPIC OPERATION GUIDE

SHUTTER

Enables one of two shutter timing (duration) modes: Absolute or Relative.

Absolute: In Absolute mode, the shutter time is maintained when changing the framerate (which will change the angle), and the shutter speed displays in White text. Absolute is the default mode.

Relative: In Relative mode, the shutter angle is maintained when changing the framerate (which will change the time), and the shutter speed displays in Yellow text.



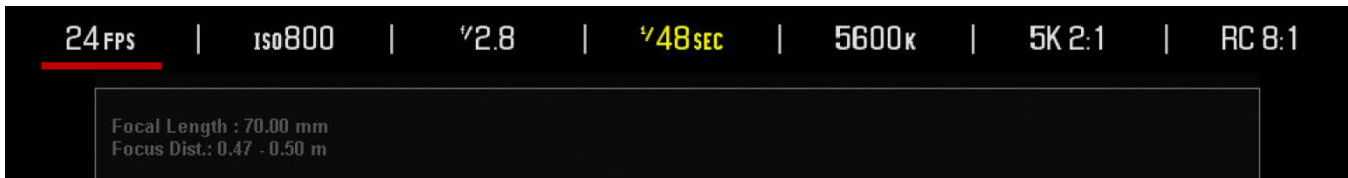
NOTE: If the operator requests a shutter speed that is outside the capability of the camera, the camera will automatically limit them when a limiting parameter changes.

APERTURE

Selects GUI display of f/stop as 1/4 f Stop or 1/3 f Stop. Default is 1/3.

FOCAL DISTANCE

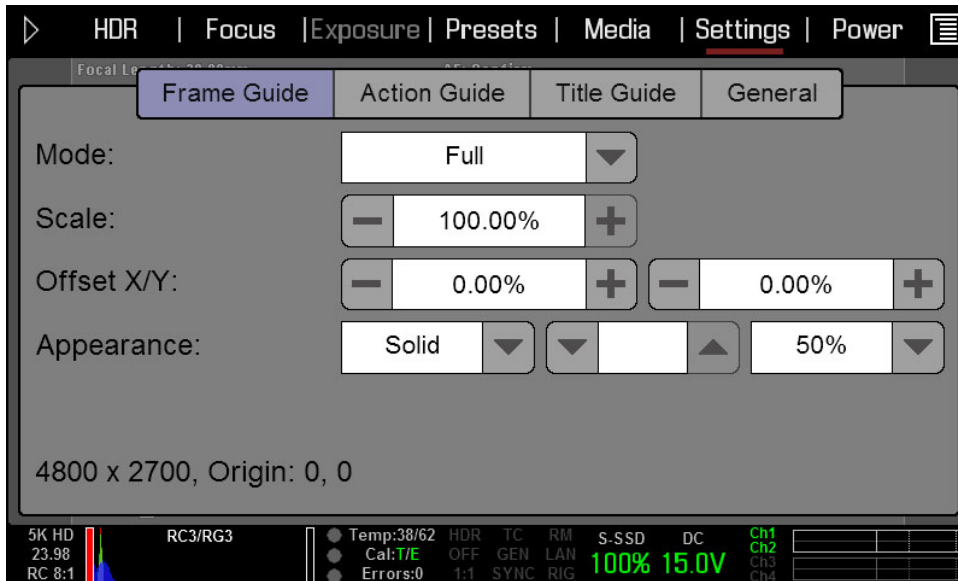
Allows you to set the Lens Info to display in Metric or Imperial measurements. Default is Imperial.



GUIDES

This sub-menu provides a selection of frame guides and safe action and safe title guides. User definable frame, safe action, and safe title guides may be saved as a user preference, thereby permitting the camera guides to be fully customized for any application. Available options are Size, Line Style, Color and Transparency.

RED EPIC OPERATION GUIDE



MODE

Available options are Off, Full, 4:3, 16:9, 1.85:1, 1.9:1, 2.4:1, User and Absolute.

SCALE

Available range is 0-100%

OFFSET X/Y

Available range is 0-100%

APPEARANCE

Line Style: You can choose the following line styles: Solid, Dashed, or Bracket

Color: Sets the frame guideline color to White, Gray, Teal, Purple, Yellow, Green, Blue, Red, or Black.

Select the color that provides maximum color contrast with the scene you are shooting. Default is White

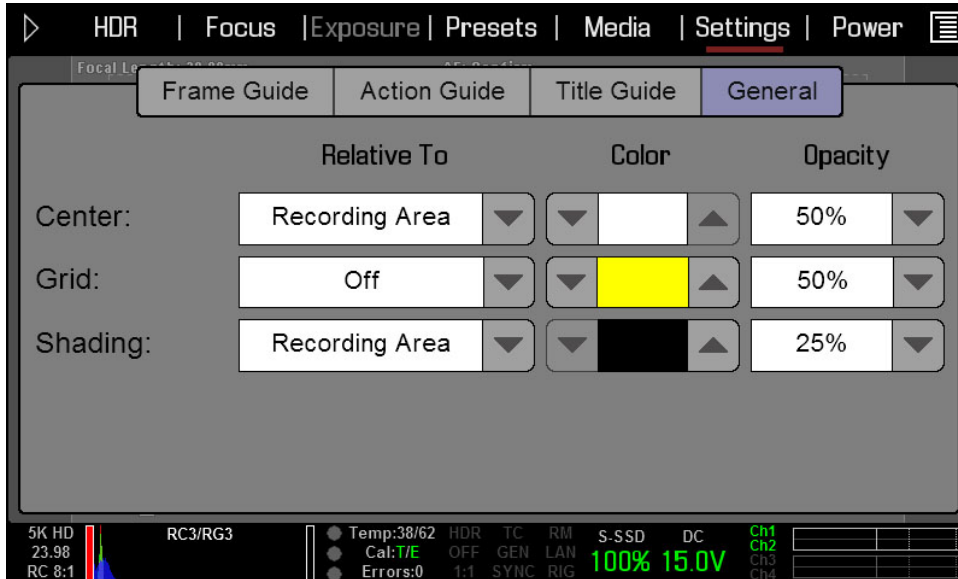
Opacity: Sets the frame guide opacity. Available options are 0%, 25%, 50%, 75% and 100%.

RELATIVE TO FRAME GUIDE

Check box allows Action and Title Guides to be sized and positioned relative to the Frame Guide or to the recording area.

RED EPIC OPERATION GUIDE

GENERAL TAB



Center

Controls the position of the center marker
Can be relative to the recording area or any of the guides
Color and opacity are selectable

Grid

Controls the location and appearance of the 1/3 grid
Can be relative to the recording area or any of the guides
Color and opacity are selectable



Shading

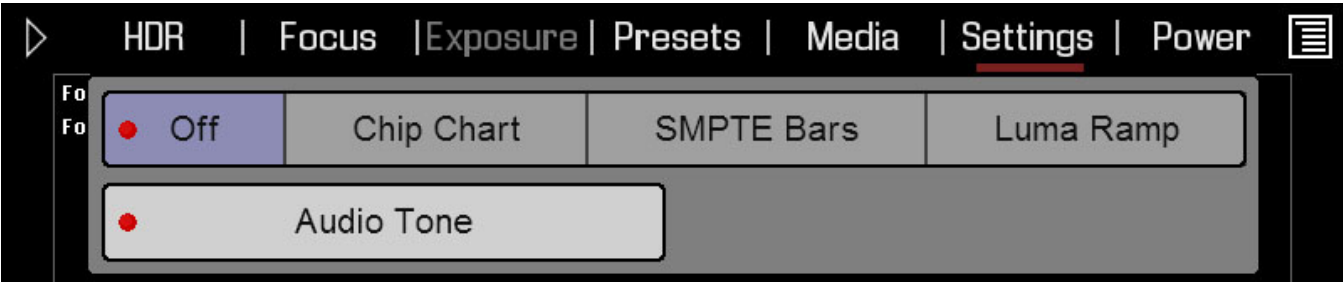
Shades the screen outside of the selected area
Can be relative to the recording area or any of the guides

RED EPIC OPERATION GUIDE

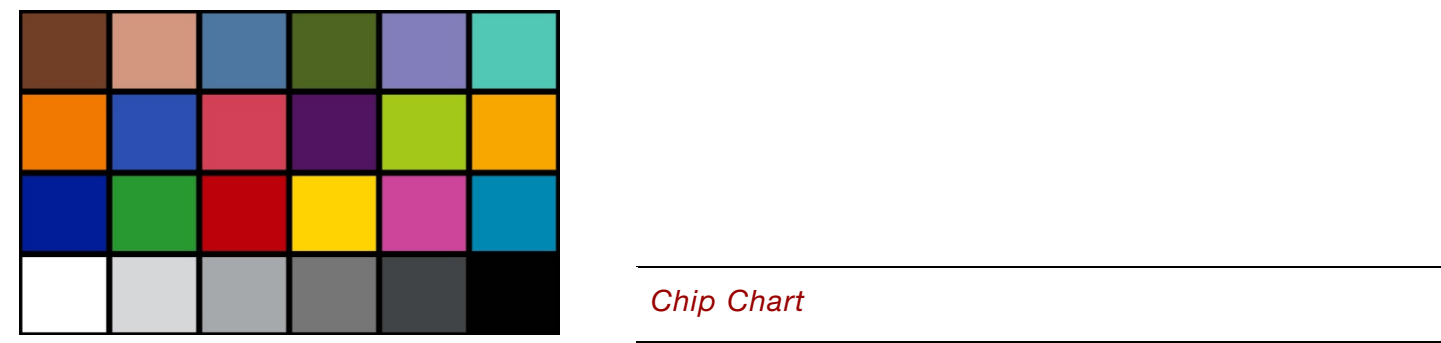
Color and opacity are selectable

TEST SIGNALS

Permits the video monitor outputs to be replaced with a video test pattern. Available test patterns are CHIP CHART, SMPTE BARS, and LUMA RAMP. You can also enable AUDIO TONE.



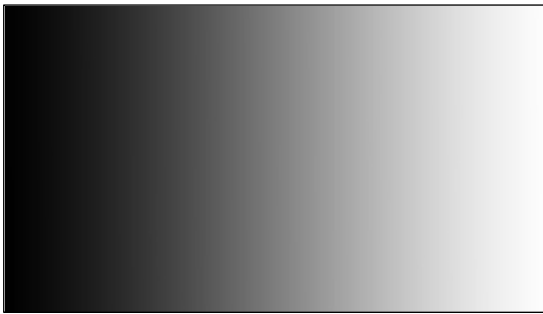
To enable a desired test signal, select the desired test signal box. To exit the test signal, tap the touchscreen one time or press the Enter or Menu button on the Side Handle or REDMOTE.



RED EPIC OPERATION GUIDE



SMPTE Bars with Pluge Pulse



Luma Ramp

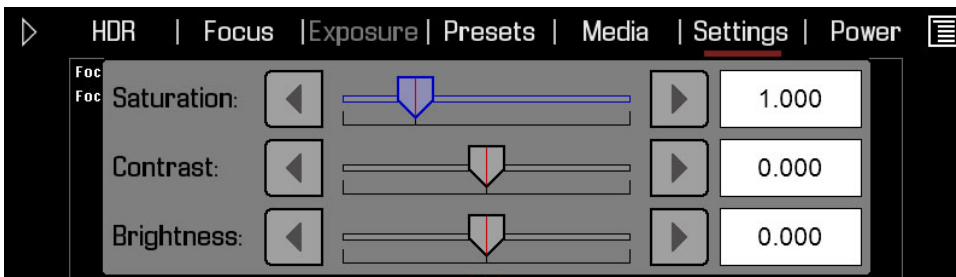
NOTE: RED DSMC test signals are not recordable, they are provided to help align external video monitors connected via the HD-SDI or HDMI outputs.

LOOK

The LOOK menu permits adjustment of COLOR, GAIN, FLUT®, and CURVE metadata values. These parameters will affect the look of the monitor path, but do not affect the actual REDCODE RAW data being recorded.

COLOR

The Color sub-menu permits adjustment of SATURATION, CONTRAST, and BRIGHTNESS.



RED EPIC OPERATION GUIDE

SATURATION

Adjusts color saturation. Range is 0.0 (monochrome) to +3.8 (super color). Default is 1.0.

CONTRAST

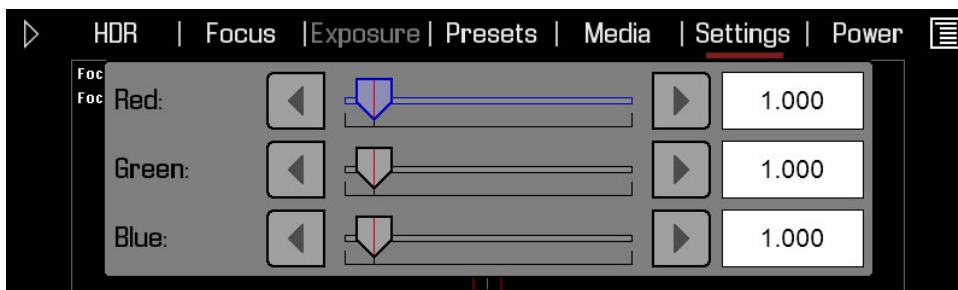
Adjusts the overall contrast of the image. Range is -1.0 (flat) to +1.0 (max contrast). Default is 0.0.

BRIGHTNESS

Adjusts brightness without crushing highlights. Available range is – 10.0 to +10.0. Default is 0.0.

GAIN

The GAIN sub-menu permits adjustment of RED GAIN, BLUE GAIN and GREEN GAIN.



RED

Adjusts the gain of the RED channel only. Range is 0.0 (no Red) to 10.0. Default is 1.0.

BLUE

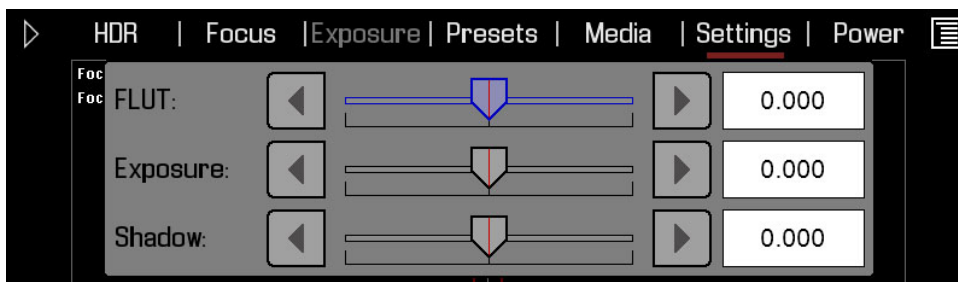
Adjusts the gain of the BLUE channel only. Range is 0.0 (no Blue) to 10.0. Default is 1.0.

GREEN

Adjusts the gain of the GREEN channel only. Range is 0.0 (no Green) to 10.0. Default is 1.0.

FLUT

The FLUT sub-menu permits adjustment of FLUT, EXPOSURE COMPENSATION and SHADOW.



FLUT

FLUT (Floating Point Lookup Table) adjusts mid-range tone values. Range -8.0 to +8.0. Default is 0.0.

RED EPIC OPERATION GUIDE

EXPOSURE

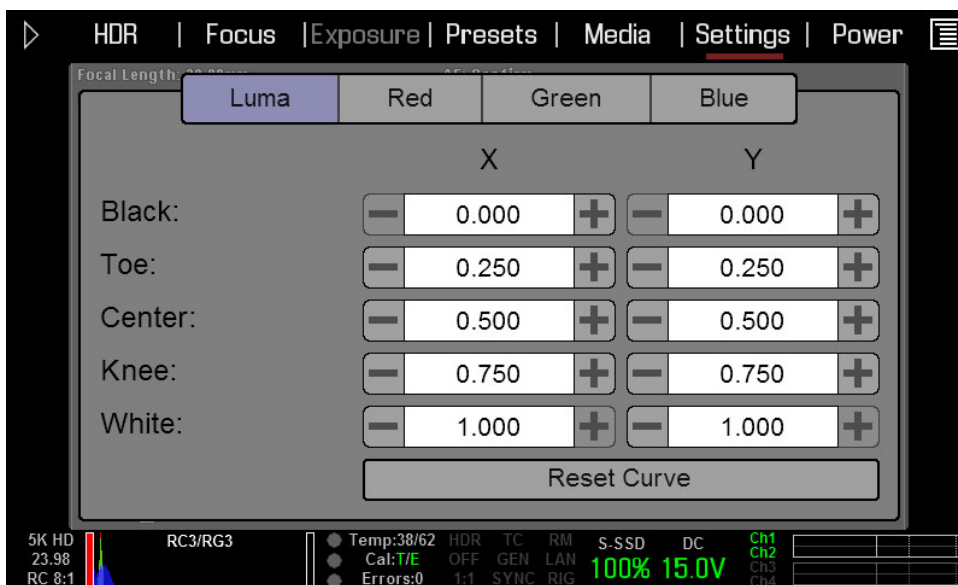
Adjusts exposure compensation. Available exposure range is -7.0 to +7.0. Default is 0.0.

SHADOW

Shadow adjusts the toe value of the FLUT or in other words, the tone near Black. Range is -2.0 to +2.0. Default is 0.0. Increasing the Shadow value raises the video level of near Blacks. Lowering the Shadow value crushes the video level of near Blacks.

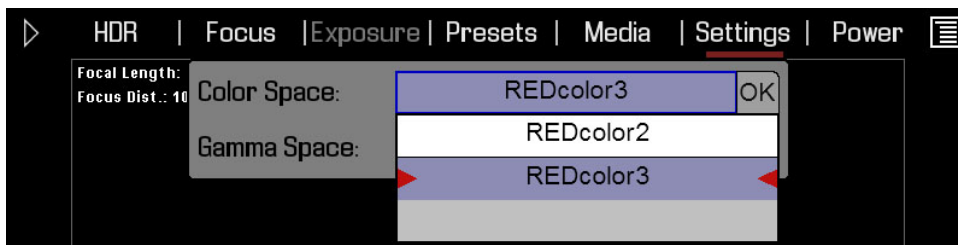
CURVES

The curves dialog box allows the user to set define curves for Luminance, and the red, green, and blue channels.



COLOR/GAMMA

The COLOR/GAMMA sub-menu permits adjustment of the monitor output Color Space and Gamma curves.



RED EPIC OPERATION GUIDE

PROJECT

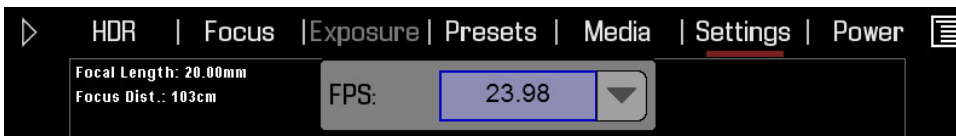
The project menu sets the operating parameters the camera will use for a given project. Options available are TIME BASE and TIME CODE.



TIME BASE

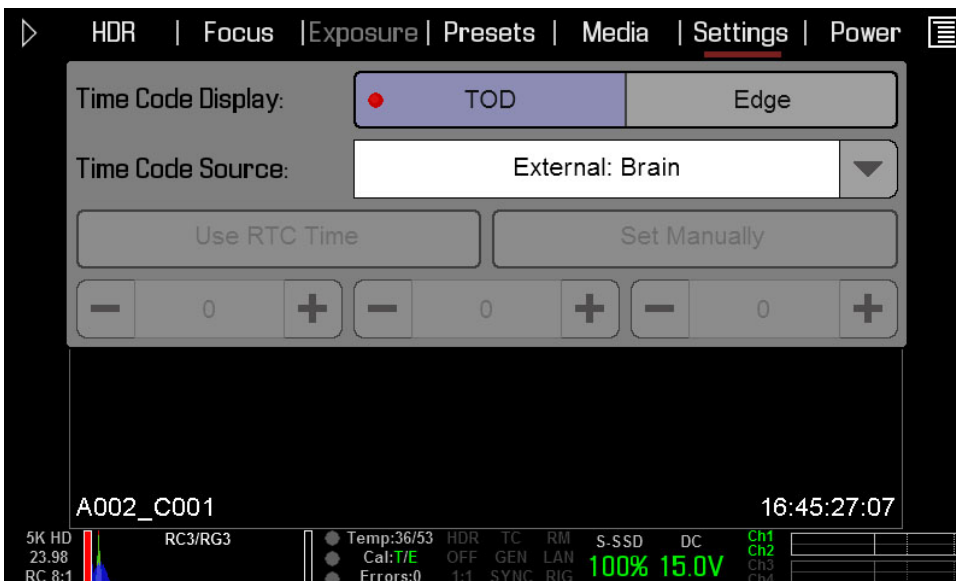
Sets the TIME BASE (fps) to be used for the project - the primary acquisition frame rate, time code count and playback & editing frame rate. Setting is displayed in the lower left corner of VIEWFINDER output(s).

Available options are 23.98, 24.00, 25.00, 29.97, 47.96, 48.00, 50.00, and 59.94. Default is 23.98.



TIME CODE

Options are EXTERNAL TC and INTERNAL USER-PROVIDED TC.



TIME CODE DISPLAY

Time Code Display allows you to choose between Time of Day (TOD) and Edge display. In TOD mode, the time runs continually. With edge display, the time code starts and stops coincident with recording.

RED EPIC OPERATION GUIDE

TIME CODE SOURCE

Selects the TIME CODE source to be used. Available options are USER PROVIDED, EXTERNAL: BRAIN, and EXTERNAL: REAR MODULE.

TIME CODE SOURCE	MODE	COMMENTS
User Provided (Internal)	Real Time Clock (RTC)	When selected the camera uses the cameras Real Time Clock as the time code counter source (snapshot of the RTC.)
	Set Manually	When selected allows the user to define a custom value as the time code counter seed. The three numerical boxes below allow you to set hours, minutes and seconds (in that order).
External: Brain	Varies by device	Uses the time code from an external device connected to an input on the camera brain
External: Rear Module	Varies by device	Uses the time code from an external device connected to an input on a rear module such as the RED PRO I/O MODULE

Time Code and HANC data

The time code displayed becomes the primary time code HANC data while the other time code is sent as secondary.

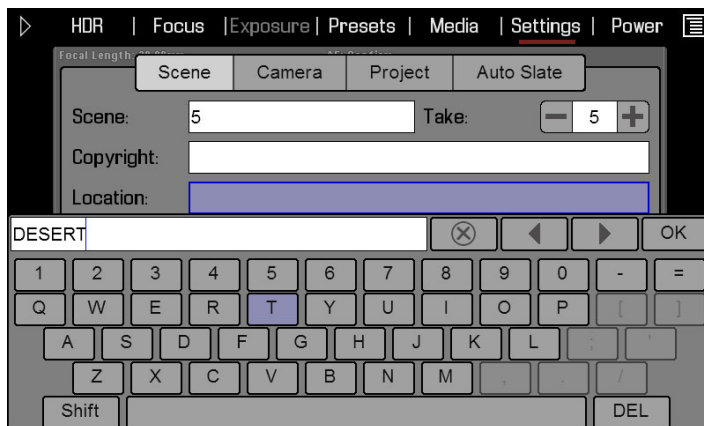
SLATE

When selected, a new dialog box will appear allowing you to add properties to the media highlighted in the Current Media box when formatting. Available options are CAM ID, CAM POS and SET to set the values entered.

Auto-Incrementing Take

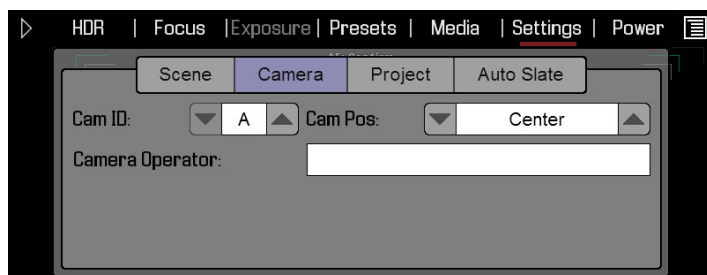
If there is a value entered in the Scene box, the camera will automatically increment the take number every time the camera starts and stops recording.

NOTE: The scene name is limited to eight characters.

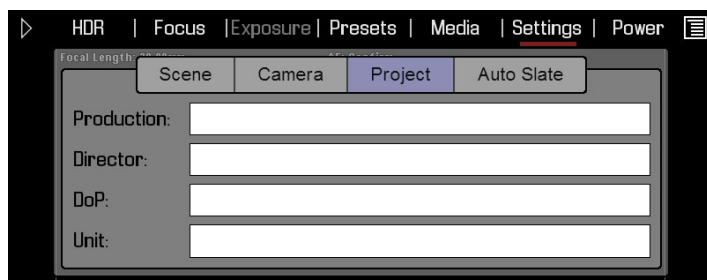


Scene Information

RED EPIC OPERATION GUIDE



Camera Information



Project Information

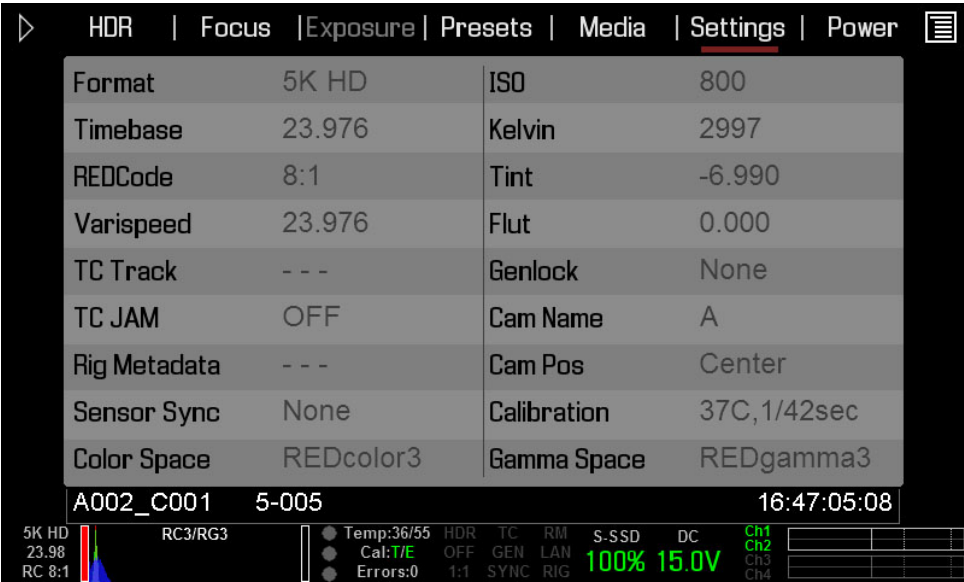


Auto Slate Information

RED EPIC OPERATION GUIDE

SYSTEM STATUS

Selecting System Status from the Project menu displays key project information.



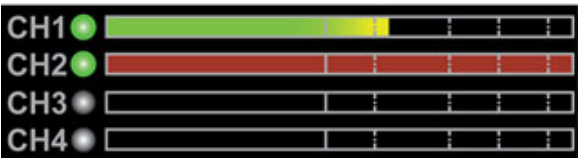
AUDIO

The AUDIO menu lets you configure the audio subsystem. Sub-menus available are AUDIO and AUDIO CHANNELS.



AUDIO CONTROL

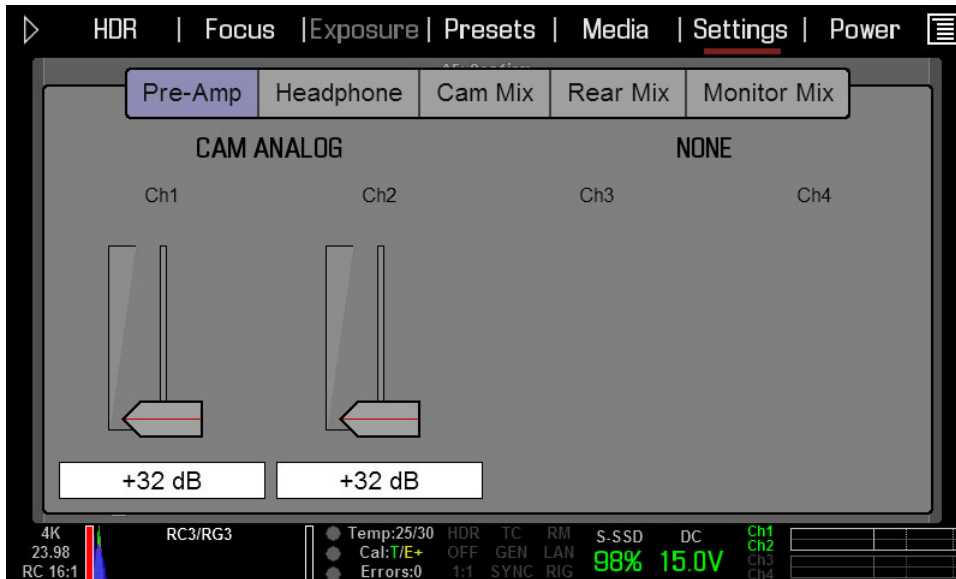
Audio channel level inputs are displayed in the lower section of the screen. When audio is enabled, the circle next to CH1, CH2 etc... will be Green and the box around the signal will be highlighted.



PRE-AMP

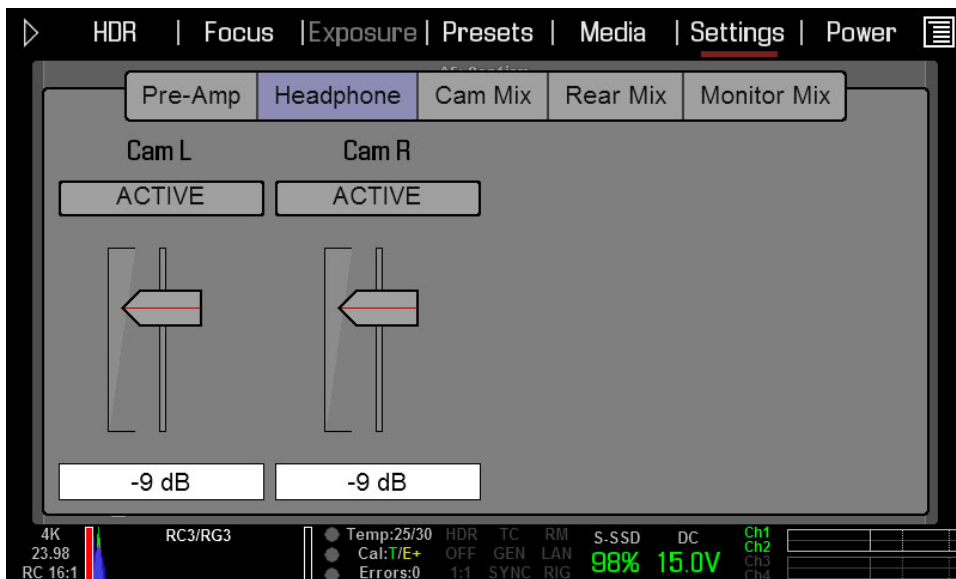
Allows you to adjust pre-amplifier levels. Range 30 to 60 dB.

RED EPIC OPERATION GUIDE



HEADPHONE

Allows you to adjust levels for headphones that you plug into the DSMC brain. Range -28 to -0 dB.



CAM MIX, REAR MIX, AND MONITOR MIX

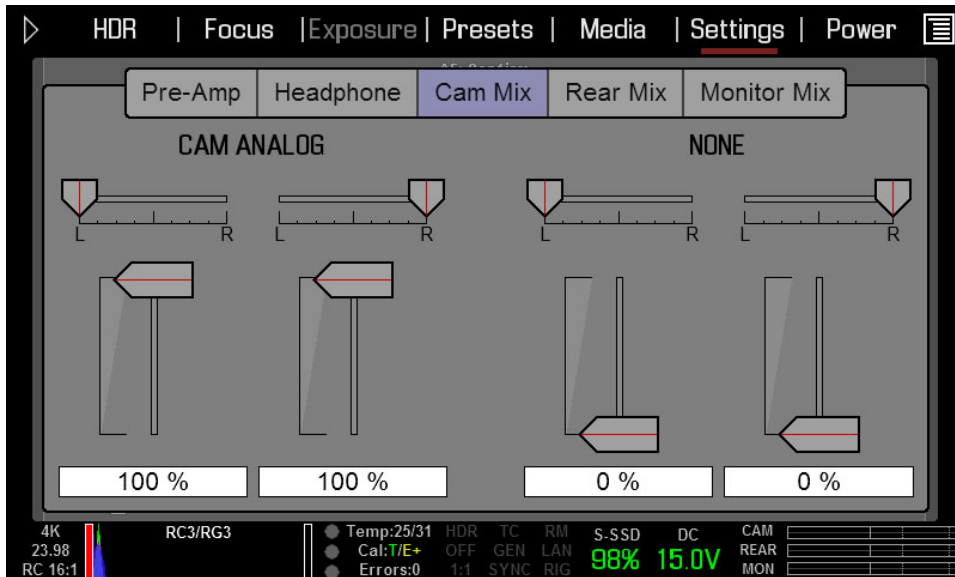
Cam Mix (Camera Mix): Controls audio for the camera.

Rear: Controls audio for any rear module, such as the PRO I/O MODULE.

Monitor: Controls audio for all monitors that provide audio.

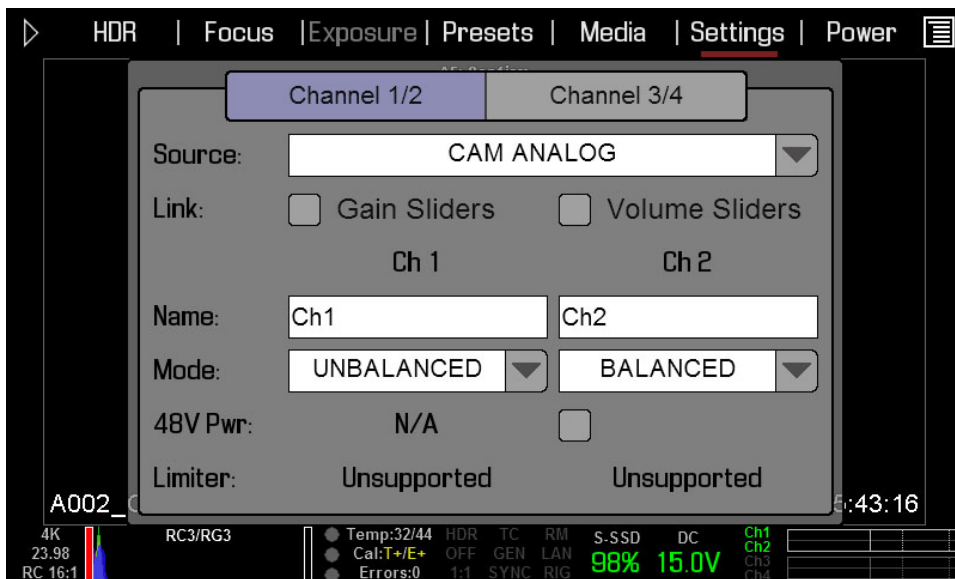
Audio tracks may be assigned to the Left, Middle, or Right side of a stereo mix.

RED EPIC OPERATION GUIDE



AUDIO CHANNELS

Allows selection of audio inputs and operational modes.



INPUT

Available inputs are CH 1/2 and CH 3/4.

NOTE: For cameras not equipped with a PRO I/O MODULE, options are CH 1/2.

Source

Audio is always recorded at channel pairs. Each of the two channel pairs can be assigned to one of the following sources:

None

Camera Analog Microphone Input (Cam Analog)

RED EPIC OPERATION GUIDE

Pro I/O Analog Microphone/Line In Input (Pro I/O Analog)

Pro I/O AES A or AES B Digital Input (Pro I/O AES A)

NOTE: For cameras not equipped with a PRO I/O **MODULE**, options are NONE or **CAM ANALOG**.

Mode

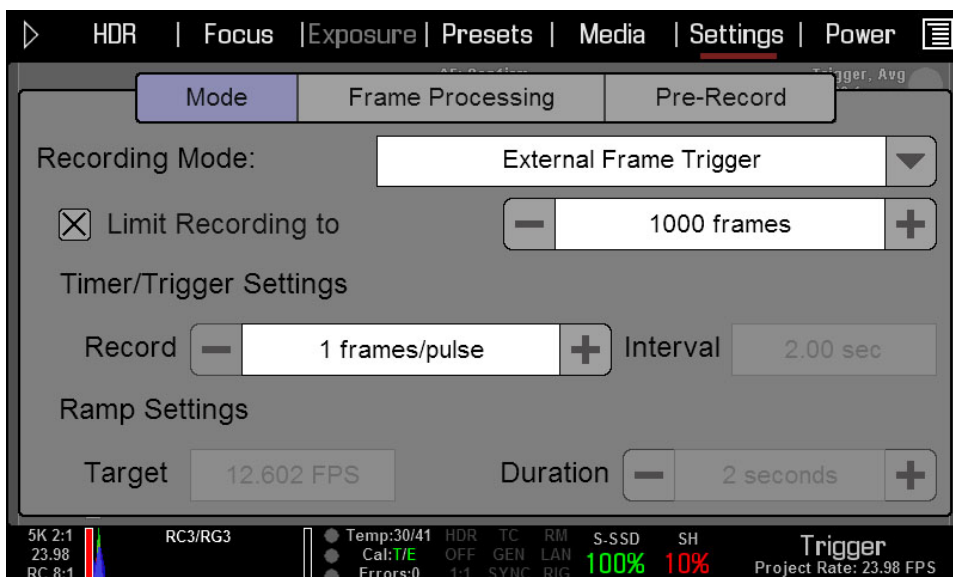
The following camera input modes are available: BALANCED MICROPHONE, UNBALANCED MICROPHONE. If you're using the PRO-I/O MODULE, these additional modes are also available: LINE IN 0 DBU and LINE IN 0 VU.

Link

Enables linkage between Channel Gain controls.

RECORDING

This menu lets you select and configure different recording modes. Tabs available are MODE, FRAME PROCESSING, and PRE-RECORD.



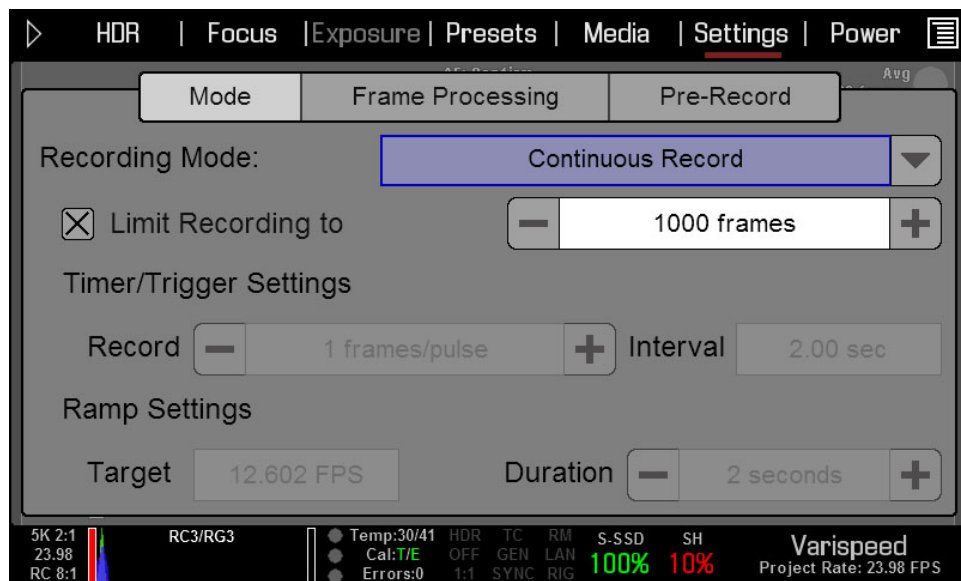
MODE

You can select the following recording modes: CONTINUOUS RECORD, INTERNAL TIMELAPSE TIMER, EXTERNAL FRAME TRIGGER, SPEED RAMP MODE, and EXTERNAL RECORD ONLY.

CONTINUOUS RECORD

Normal recording mode. You can limit each recording to a specific amount of frames.

RED EPIC OPERATION GUIDE

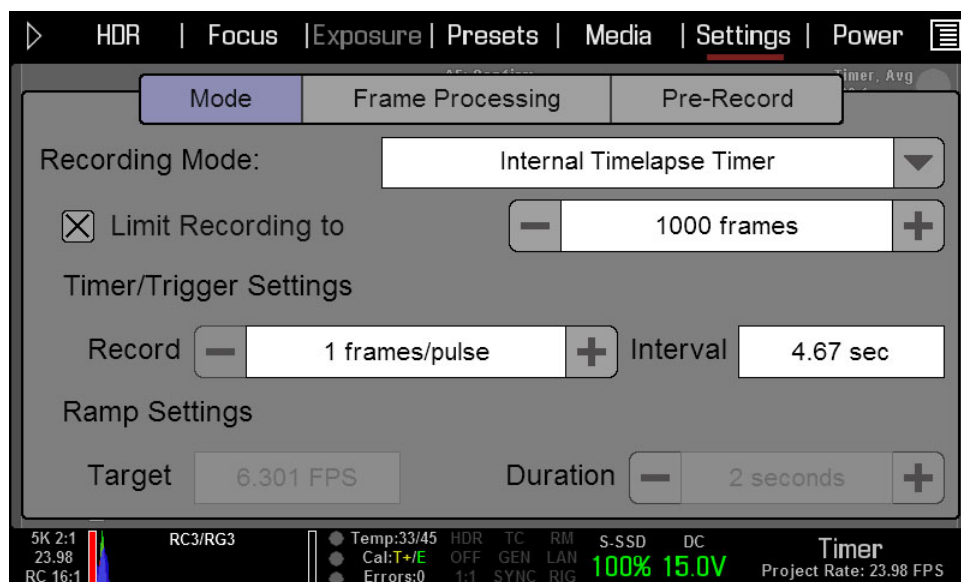


INTERNAL TIMELAPSE TIMER AND EXTERNAL FRAME TRIGGER

These timelapse modes allow you to set the recording to end at a predefined frame limit by configuring the Limit Recording to fields. You can also set a specific amount of frames to be captured during an interval between 1-3,599 seconds (in Internal Timelapse Timer mode) or during a pulse of the trigger (in External Frame Trigger mode).

In Internal Timelapse Timer mode, the trigger is the REC key or any key that is programmed to start recording. In External Frame Trigger mode, the trigger is any key that is mapped to the action RECORD: EXTERNAL FRAME TRIGGER.

For example, in Internal Timelapse Timer mode, you can choose to record a total amount of 1000 frames, and take 1 frame every 4.67 seconds. After you've recorded 1000 frames (which will take 4,670.00 seconds), the recording process will stop.



RED EPIC OPERATION GUIDE

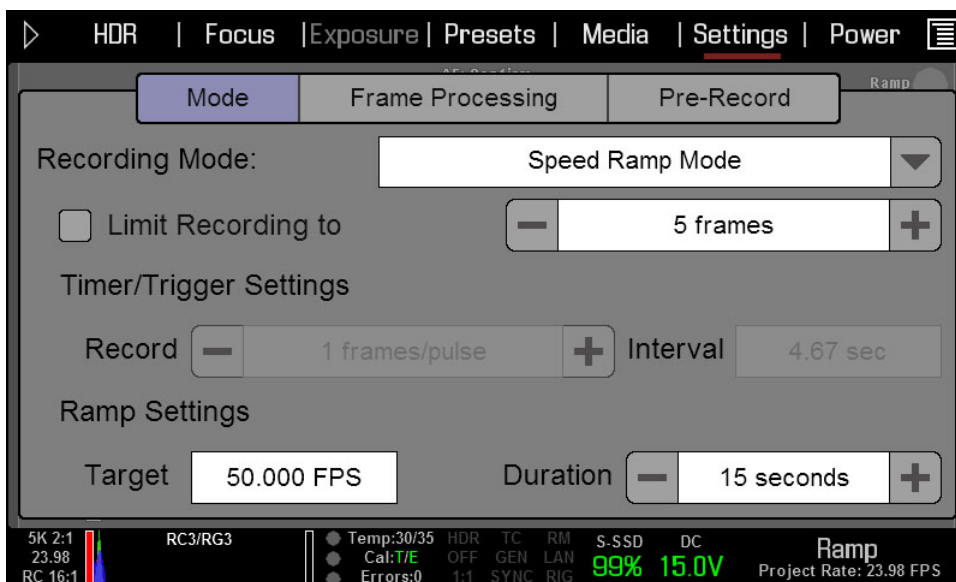
While recording in this mode, you can see how many frames you've recorded out of the total amount of frames on the overlay.



SPEED RAMP MODE

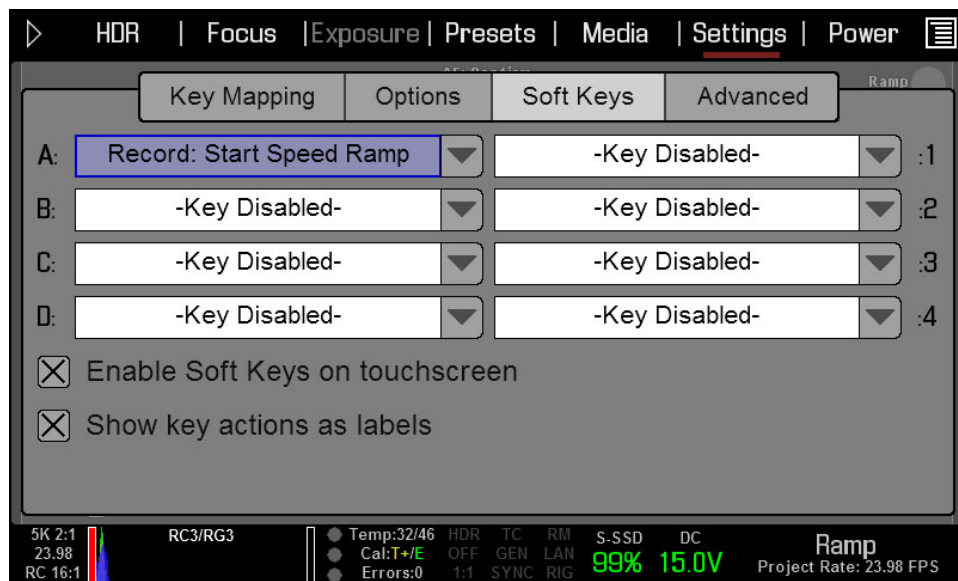
This mode lets you program the framerate to transition to a target framerate during an interval.

1. Set the recording to end at a predefined frame limit by configuring the Limit Recording to fields (optional).
2. Set the TARGET framerate.
3. Set the DURATION. This is how long it will take the camera to transition from your current framerate to the target framerate.



4. Program a key to start the speed ramp (SETTINGS > SETUP > KEYS > RECORD: START SPEED RAMP).

RED EPIC OPERATION GUIDE



5. Start recording.
6. When you are ready to start the speed ramp, press the key that you've mapped to RECORD: START SPEED RAMP.
The framerate transitions to your target framerate during the duration you set up. After you reach your target framerate, the camera continues to record at that framerate until you stop recording.



NOTE: Your camera may automatically change your exposure setting during the speed ramp process due to the changes in framerate.

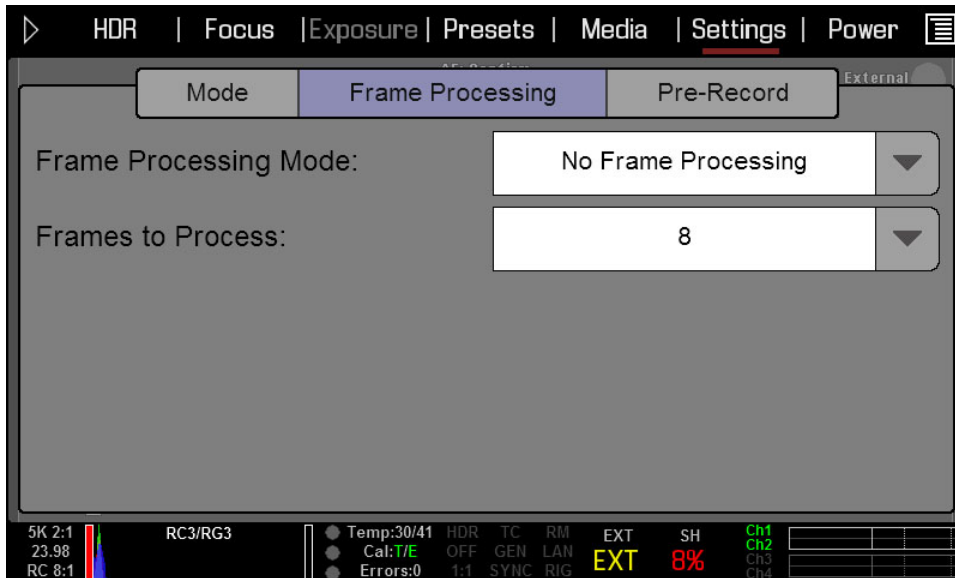
EXTERNAL RECORD ONLY

This defeats recording onto the Brain's SSD but continues to flag "REC START / STOP" in the HD-SDI HANC metadata, so an external recorder can be remotely START / STOPPED by the Brain via the REC key(s).

RED EPIC OPERATION GUIDE

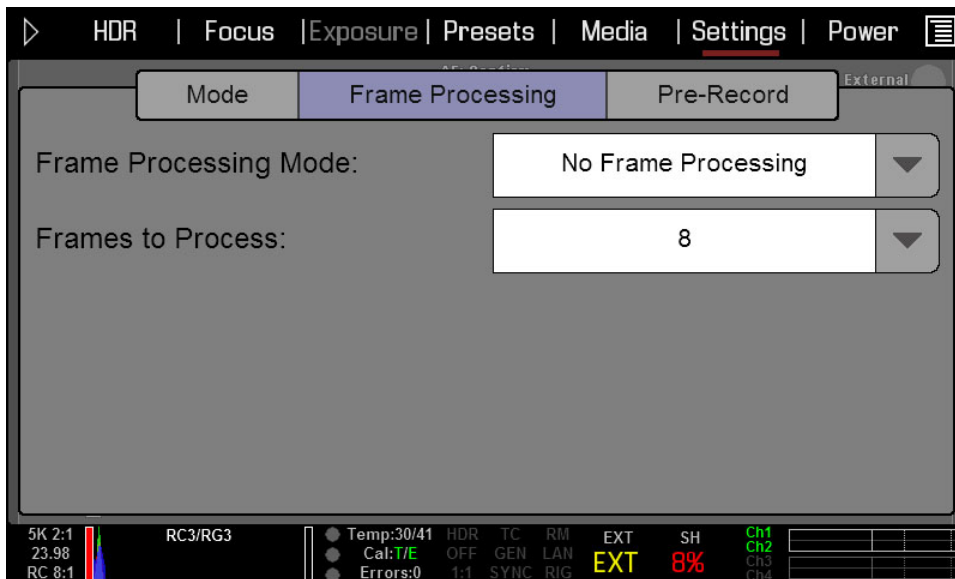
FRAME PROCESSING

You can select the following frame processing settings: NO FRAME PROCESSING, FRAME SUMMING, FRAME AVERAGING.



NO FRAME PROCESSING

Normal frame processing mode. The FRAMES TO PROCESS selection will not affect your recording.



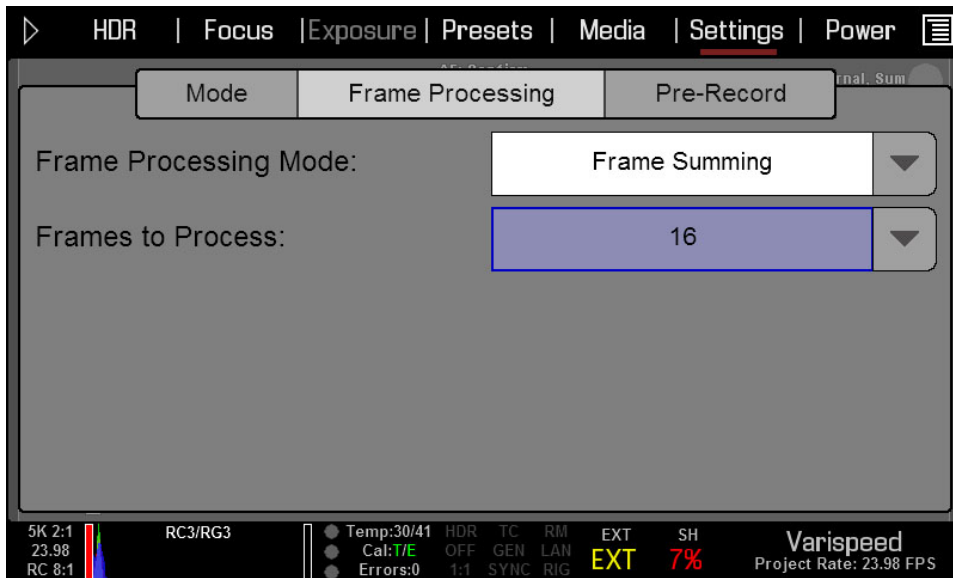
FRAME SUMMING

The Frame Summing setting takes the number of specified frames, combines them into 1 frame, and adds together the exposure time for each of the original frames. Frame summing results in a final image that is brighter and possibly blurrier than any of the original frames. You can use frame summing to achieve the effect of long-exposure.

RED EPIC OPERATION GUIDE

For example, if you select 16 as your FRAMES TO PROCESS value, and set your exposure to 1/48 sec, your resulting image will have a new exposure value of 1/3 sec ($16 \times 1/48$).

NOTE: When you're in preview mode, you will not see frame summing take effect. Once you start recording, you will be able to see the brightened image. You may have to experiment with your exposure and frame summing settings before you achieve the brightness and effect you want.



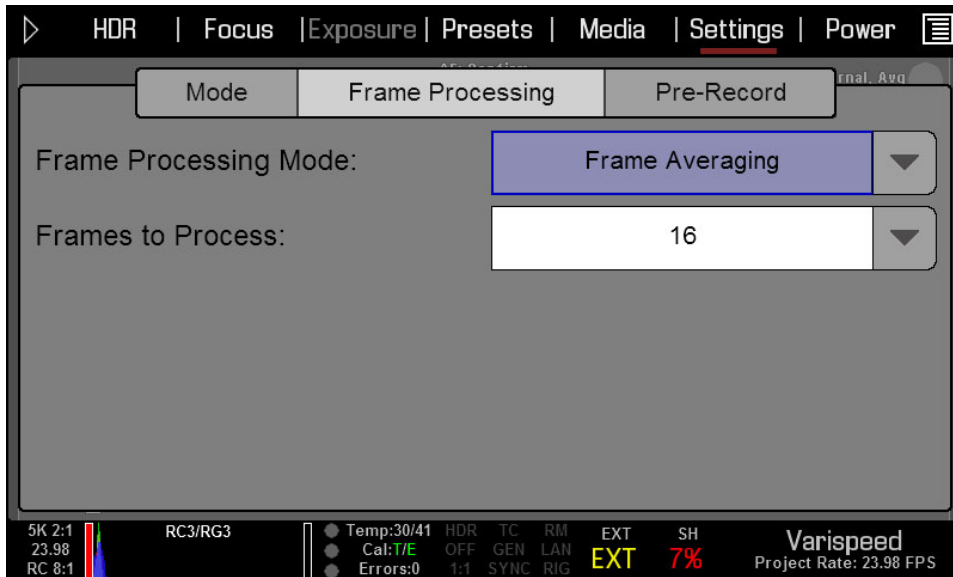
FRAME AVERAGING

The Frame Averaging setting takes the number of specified frames, combines them into 1 frame, and averages the exposure time for each of the original frames. You can use frame averaging to achieve the effect of long-exposure along with the benefits of reduced noise. However, frame averaging does affect motion blur characteristics.

For example, if you select 16 as your FRAMES TO PROCESS value, and set your exposure to 1/48 sec, your resulting image will still have the exposure value of 1/48 sec along with the effect of long-exposure.

NOTE: When you're in preview mode, you will not see frame averaging take effect. Once you start recording, you will be able to see the altered image. You may have to experiment with your exposure and frame averaging settings before you achieve the effect you want.

RED EPIC OPERATION GUIDE



PRE-RECORD

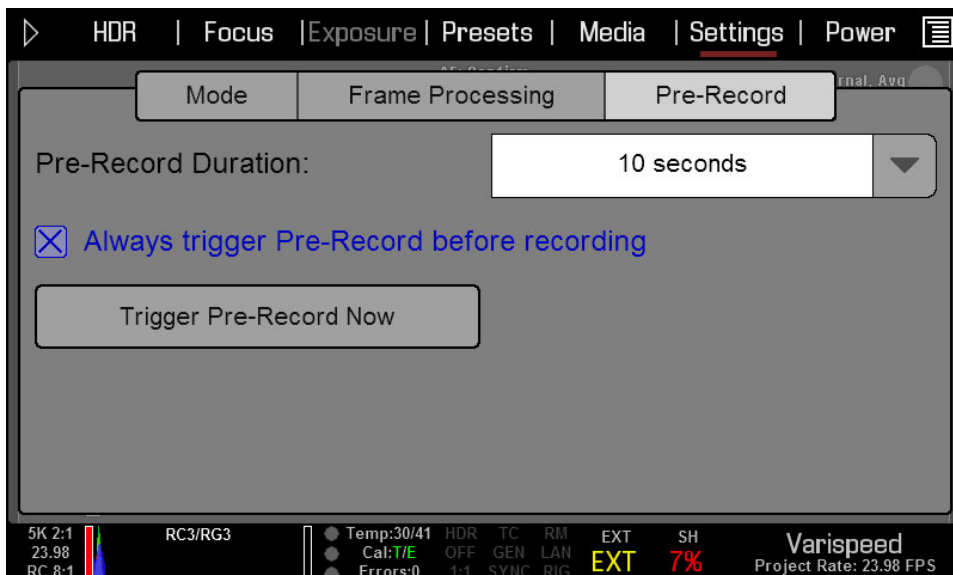
When enabled, the Pre-Record setting continuously captures a cache of footage before you start recording. You can select to have 4-30 seconds (incremented at an interval of 2 seconds) of pre-record time added to your actual footage. When Pre-Record is enabled, you won't miss the start of a shot by being a little slow on the trigger.

To enable Pre-Record, you can do any of the following:

Select the ALWAYS TRIGGER PRE-RECORD BEFORE RECORDING check box

Click TRIGGER PRE-RECORD NOW

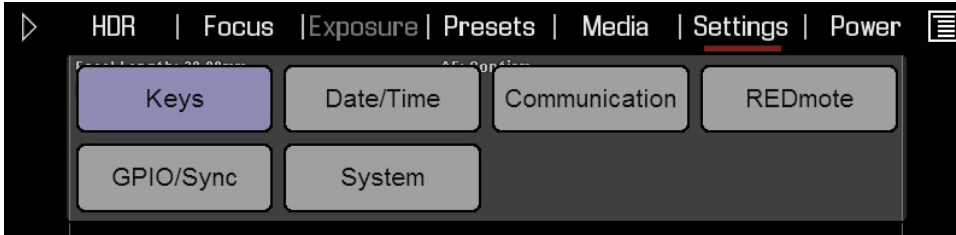
Map Pre-Record to a key (SETTINGS > SETUP > KEYS > RECORD: START PRE-RECORD)



RED EPIC OPERATION GUIDE

SETUP

This menu permits a variety of system setup tasks to be accomplished. Options available are KEYS / SHORTCUTS, DATE / TIME, NETWORK, SERIAL, REMOTE, GPIO, and SYSTEM.



KEYS

Use Keys function to customize the assignment of DSMC camera controls.

KEY MAPPING AND SOFT KEYS

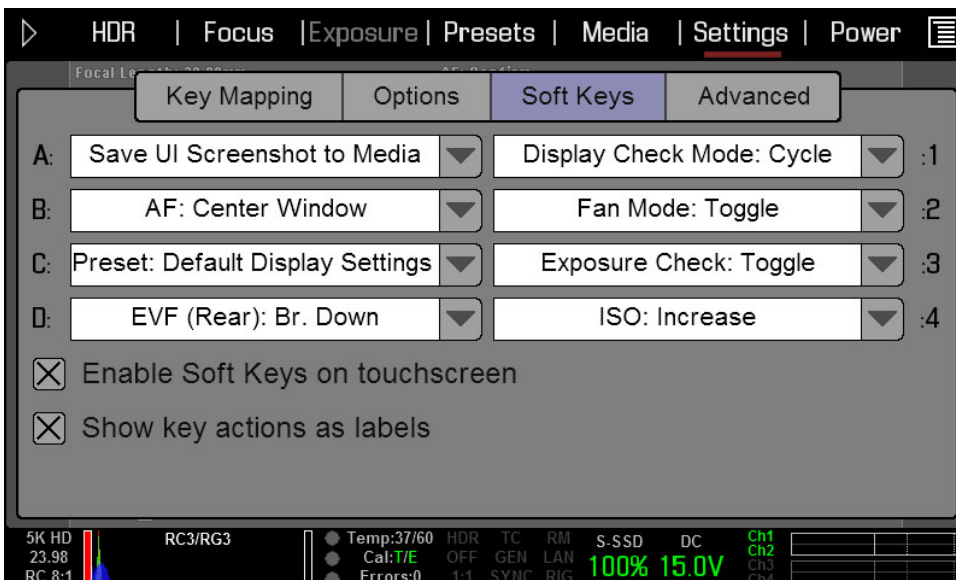
With Key Mapping, you press the key you want to change and follow on-screen instructions to complete the change.

When the Key Mapping tab is highlighted:

Press the camera key you want to change.

Use the pull down to select the desired function

Press menu or a blank area of the touchscreen to save the setting

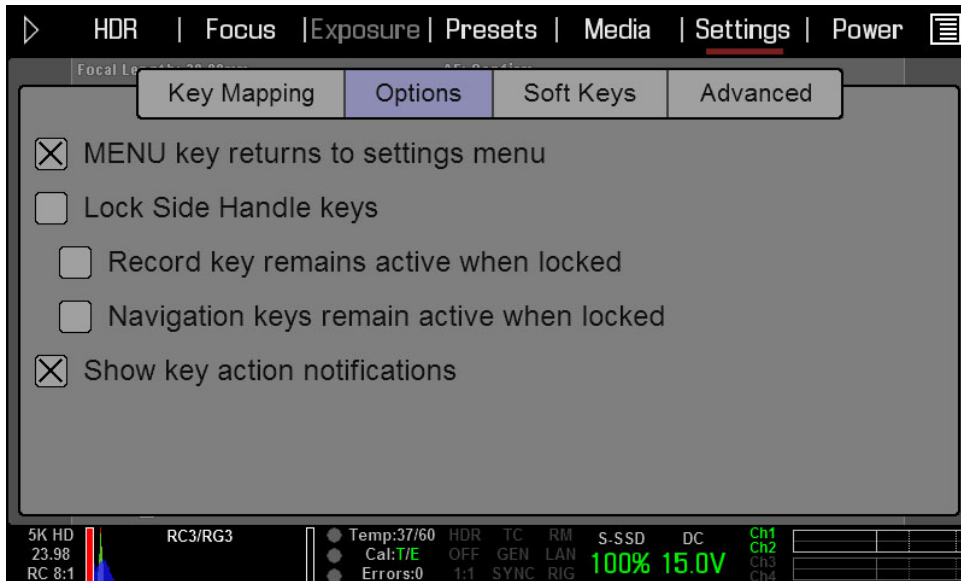


OPTIONS

Select the desired option

Press menu or a blank area of the touchscreen to save the setting

RED EPIC OPERATION GUIDE



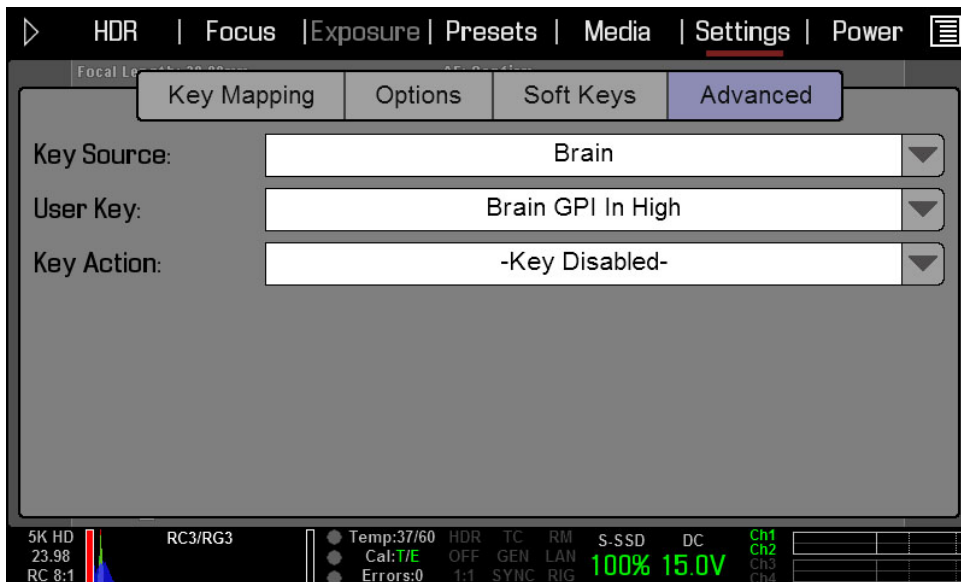
ADVANCED

The advanced tab allows you to set key functions using a series of pull down menus

Select Key Source (Brain, REDMOTE, Side SSD, etc.)

Select the key you wish to change

Select the desired key action

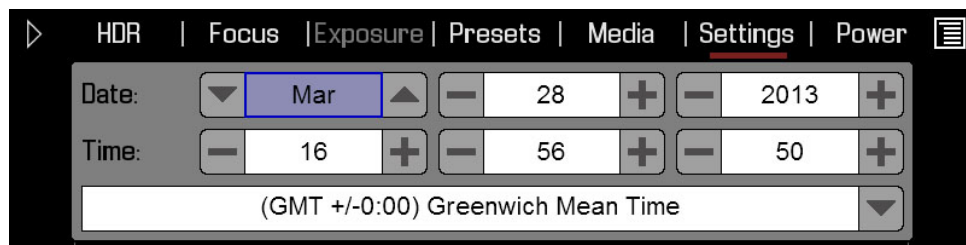


WARNING: Do not remap the navigation keys (Up, Down, Left, Right, Select (Enter), or Menu) on the side handle doing so could render the camera inoperable.

DATE / TIME

This menu allows the user to reset the battery backed up internal clock of the camera. This time value is used as a timestamp on the .R3D files when recording to the RED MAG 1.8" SSD media.

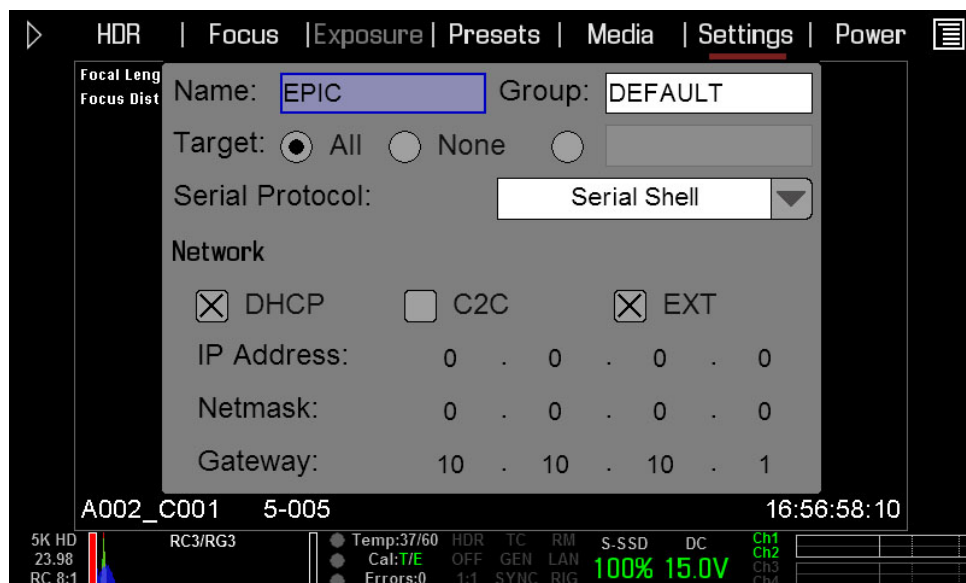
RED EPIC OPERATION GUIDE



NOTE: Enter time in 24-hour clock format. i.e. 2:35 pm should be entered as 14:35:00.

COMMUNICATION

Communication Menu allows you to set a unique identification for the camera (or a group of cameras) when operating in command and control communications network. Parameters are NAME, GROUP, TARGET, set a SERIAL PROTOCOL, ENABLE DHCP, C2C or EXT, IP ADDRESS, NETMASK and GATEWAY. Using the serial port or a direct Ethernet interconnect, two cameras, or one camera and one external device can be connected. If the camera is connected via Ethernet to a hub or router, multiple cameras and devices can communicate to each other.



NAME

Allows the user to create a unique camera NAME used in network communications

NOTE: The camera name field is limited to 8 characters.

GROUP

A camera can also be identified as a member of a GROUP of devices. (For example, a group "3DRIG_A" could include two cameras "CAM_A_L" and "CAM_A_R"). The default group is named "DEFAULT". Group names (like camera Names) can be used to uniquely address commands to a specific group of networked cameras. Note: the group name is limited to 8 characters, default name is DEFAULT.

RED EPIC OPERATION GUIDE

TARGET

Using TARGET the user can specify if this camera can send commands to ALL devices on the network, to NONE of the devices on the network (meaning the camera will only listen to messages and not originate messages) or to a specific TARGET device - which can either be the NAME of a specific camera or device or a name of a GROUP of cameras or devices.

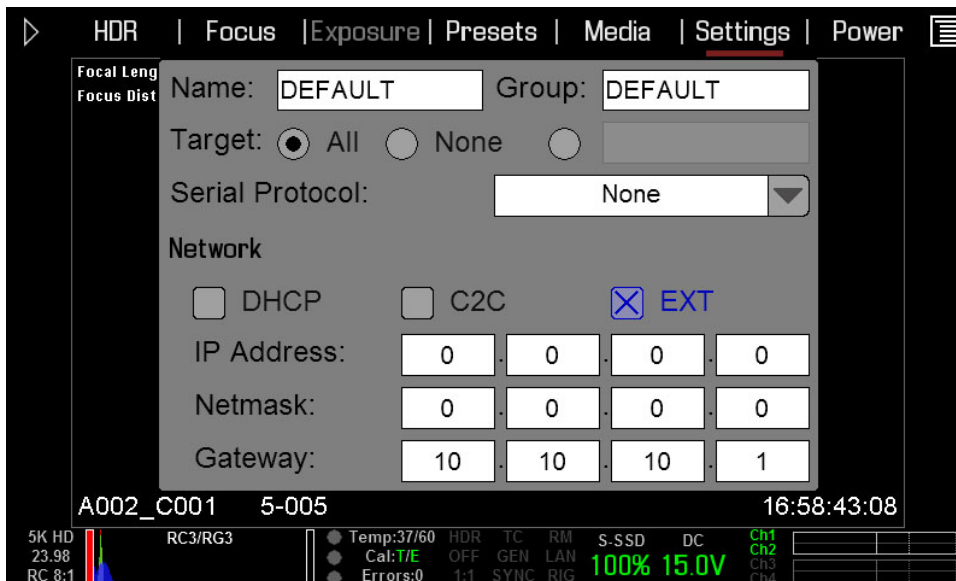
This structure allows for a lot of flexibility. For example on a multi-rig 3D shoot the user can either send commands to an individual camera (e.g. Set CAM_A_L to 1/48th exposure), to a group of cameras (e.g. Set "3DRIG_A" to 48 FPS), or to all cameras (e.g. Start Recording on all cameras). It is important to note that with the exception of the NONE setting, all command filtering is happening on the receiver side of the communication link.

SERIAL PROTOCOL

The camera can communicate to external devices via RS232 Serial Port and / or the Gigabit Ethernet Port.

This selection allows the user to specify the serial communications PROTOCOL. Available options are:

NONE (default)	3ALITY SPC 7000
ELEMENT TECHNICA	RED Control Protocol
3ALITY SPC 7100	RCP 3D Metadata



NETWORK

If the Gigabit Ethernet port is used, additional settings are required. Each camera or device requires a unique IP ADDRESS. For simple camera-to-camera communication via Ethernet, both cameras need to be in the same sub-net.

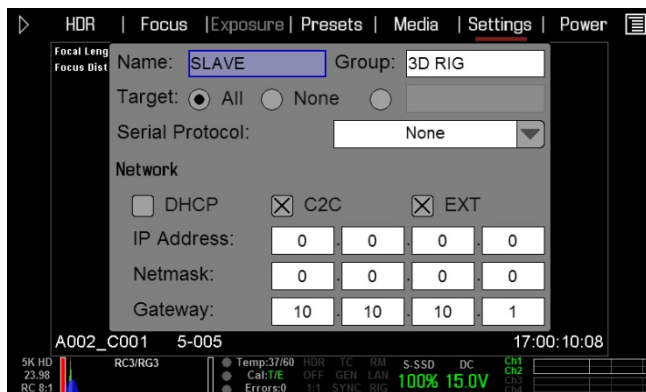
Use the same sub-NETMASK and GATEWAY addresses and the first three groups of the IP address need to be the same.

In the example below, two cameras two cameras are assigned to the group "3D RIG." Note the IP Addresses.

RED EPIC OPERATION GUIDE



Master



Slave

DHCP

If a DHCP-server is available in the communications network the DHCP option can be checked and the camera will obtain an IP Address, Subnet Mask and Gateway address automatically from the DHCP -server.

C2C

If the camera-to-camera (C2C) check box is checked, changes to the settings on this camera will be sent out via the network as UDP packets as a SET command (Which then sets the property on other cameras). SET commands sent to this camera will not be propagated.

REDMOTE

PAIR REDMOTES

A REDMOTE that is docked to the DSMC is automatically paired with the DSMC. The MAC address of a locally attached REDMOTE is displayed in brackets.

EXT

If the EXT check box is checked this camera can be controlled via TCP/IP from an external device.

IP Address

Permits the user to adjust the camera's static IP address.

Netmask

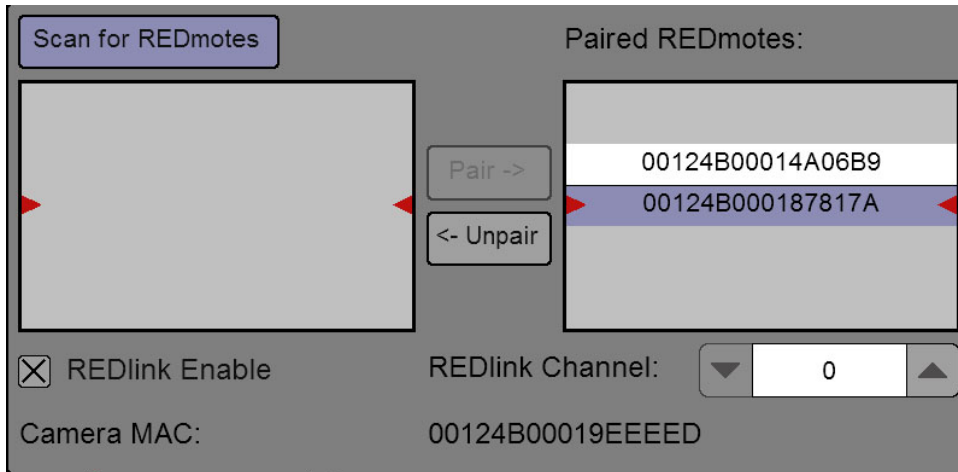
Permits the user to adjust the Subnet Mask address.

Gateway

Permits the user to adjust the Gateway address.

RED EPIC OPERATION GUIDE

To pair the DSMC with REDMOTES wirelessly, select SCAN FOR REDMOTES. The DSMC scans for any REDMOTES that are turned on with REDlink wireless enabled. The available wireless REDMOTES appear in the left panel. Use the PAIR and UNPAIR buttons to select and pair/ unpair REDMOTES.



REDLINK CHANNEL

The REDlink Channel field lets you change the communication channel for the REDLink wireless connection in the event of interference from other wireless devices.

REDLINK ENABLE

Select the REDLINK ENABLE checkbox to allow the DSMC to produce a wireless signal. Deselect the checkbox to disable wireless. Be sure to disable wireless in any setting in which the wireless signal could interfere with other devices, such as in a helicopter.

GPIO / SYNC

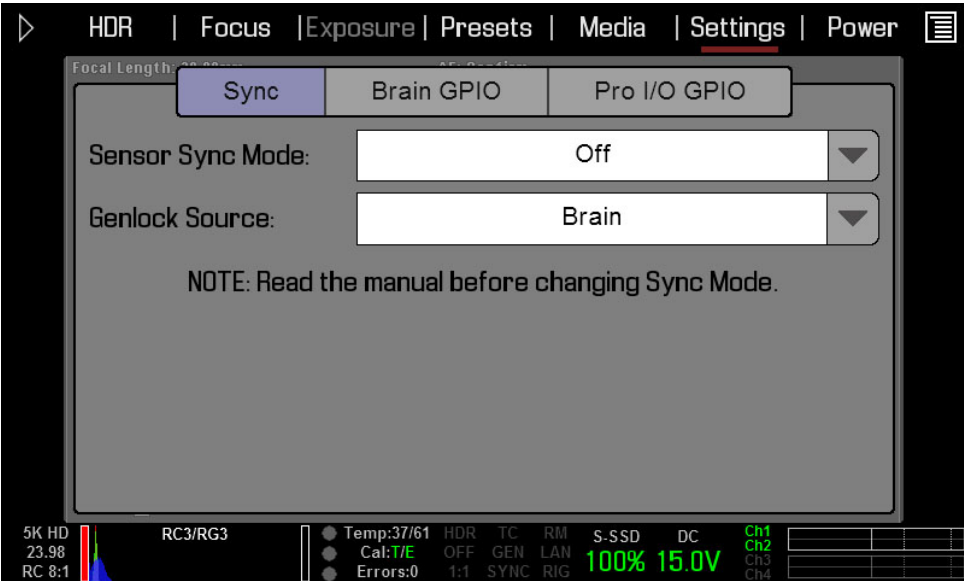
SYNC

Sensor Sync Mode allows the shutter timing (scan start) to be synced to an external signal.

Available options are: Off, Genlock, and MoCo. Default is Off.

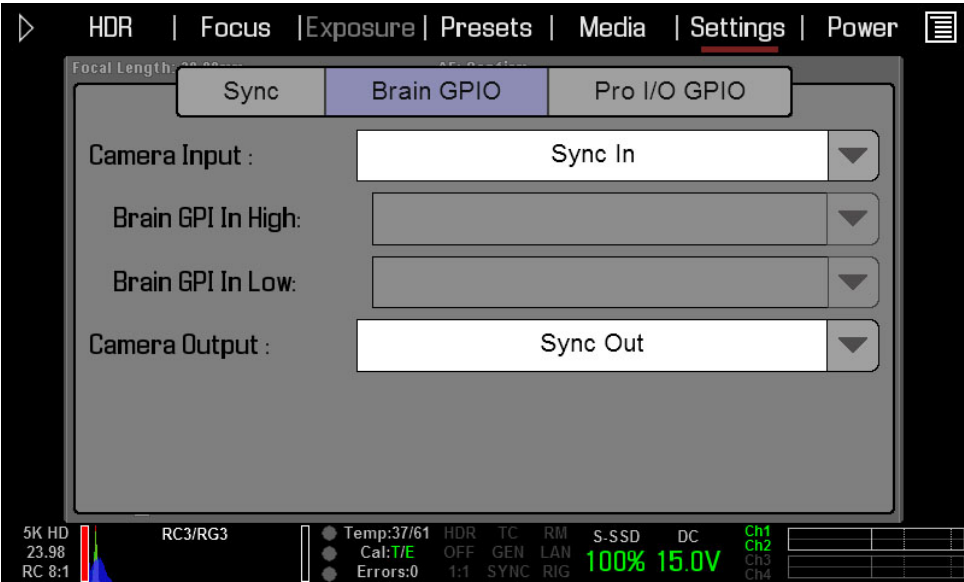
Sources include the Brain and the Rear Module. Default is Brain.

RED EPIC OPERATION GUIDE



BRAIN GPIO

This menu is used to assign General Purpose Inputs and Outputs (GPIO) on the camera brain. Defaults are Sync In and Sync Out.



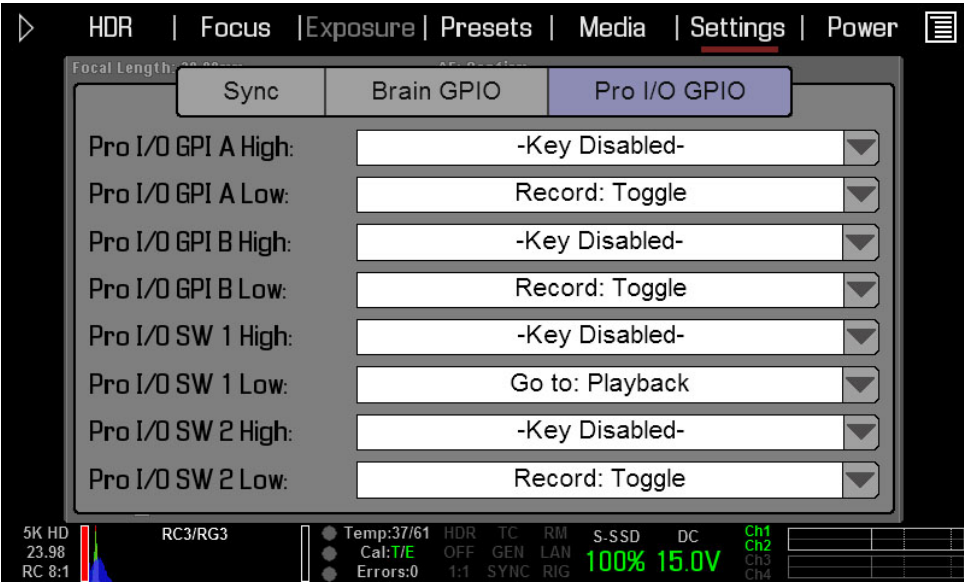
FUNCTION	DEFINITION	CONNECTOR
Sync In	Accepts an Input Sync signal to control Shutter Start timing	SYNC
Sync Out	Provides an Output Sync signal to act as a Shutter Start tally.	CTRL
General Purpose In	Accepts an Input Trigger signal to act as a General Purpose Input.	SYNC
General Purpose Out	Provides an Output Tally to act as a General Purpose Output tally signal	CTRL

NOTE: See Appendix C for pin information.

RED EPIC OPERATION GUIDE

PRO I/O GPIO

This menu is used to assign General Purpose Inputs and Outputs (GPIO) on the Pro I/O Module.

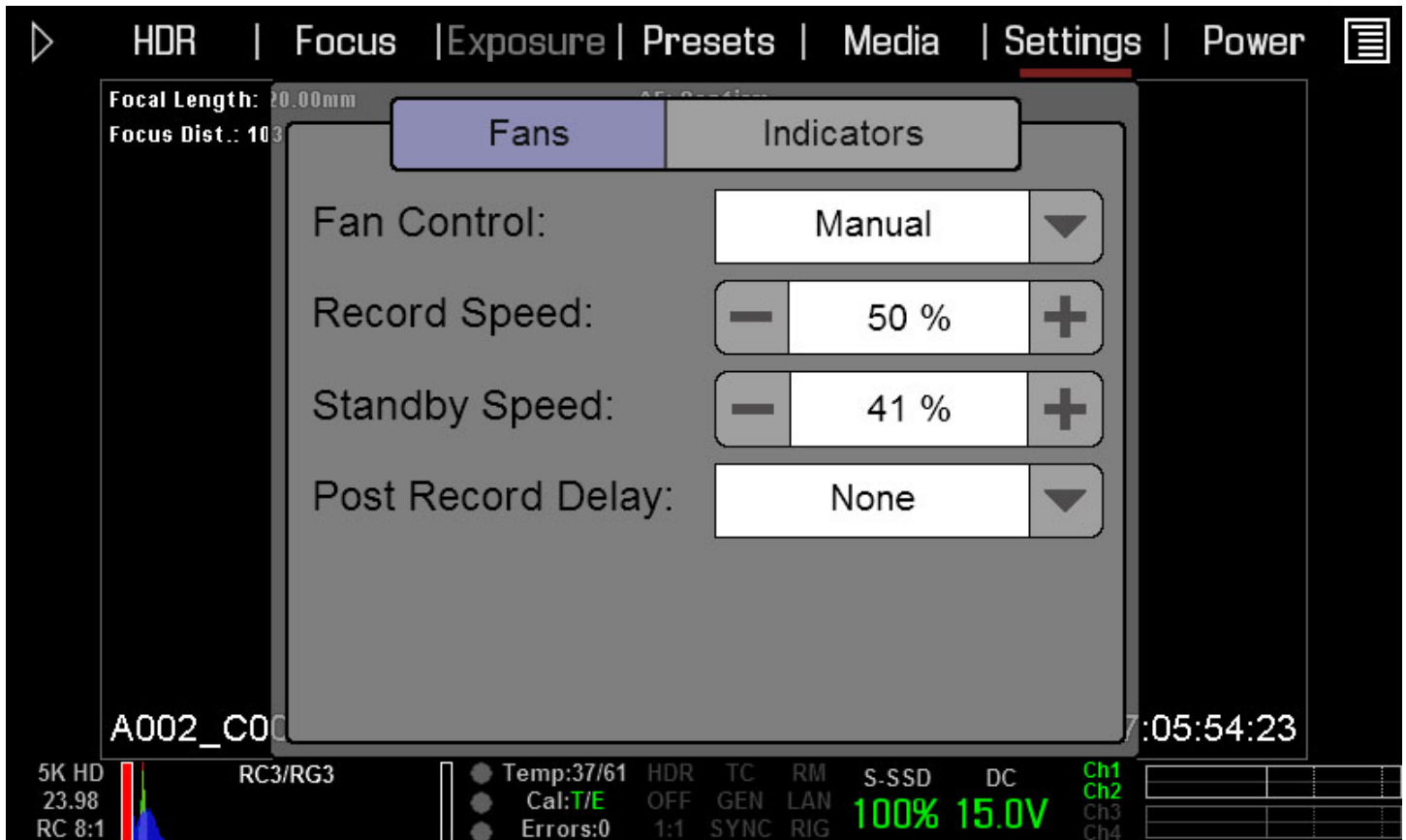


NOTE: See Pro I/O Operating Guide for more information.

RED EPIC OPERATION GUIDE

SYSTEM

Available options are FAN CONTROL, RECORD SPEED and STANDBY SPEED as well as BEEP SPEAKER and EVF TALLY LIGHT.



FAN CONTROL

Specifies cooling fan operation. Available options are AUTO and MANUAL. Manual will run the fan at the speeds specified in RECORD SPEED and STANDBY SPEED. Default setting is AUTO.

Auto

This setting selects VARIABLE speed fan operation in standby based on the camera core temperature.

Manual

This setting allows you to set a fixed fan speed to be used during Record and Standby modes.

Record Speed

Sets a fixed fan speed to be used during Record. Range 25 – 100%. Default is 50%.

Standby Speed

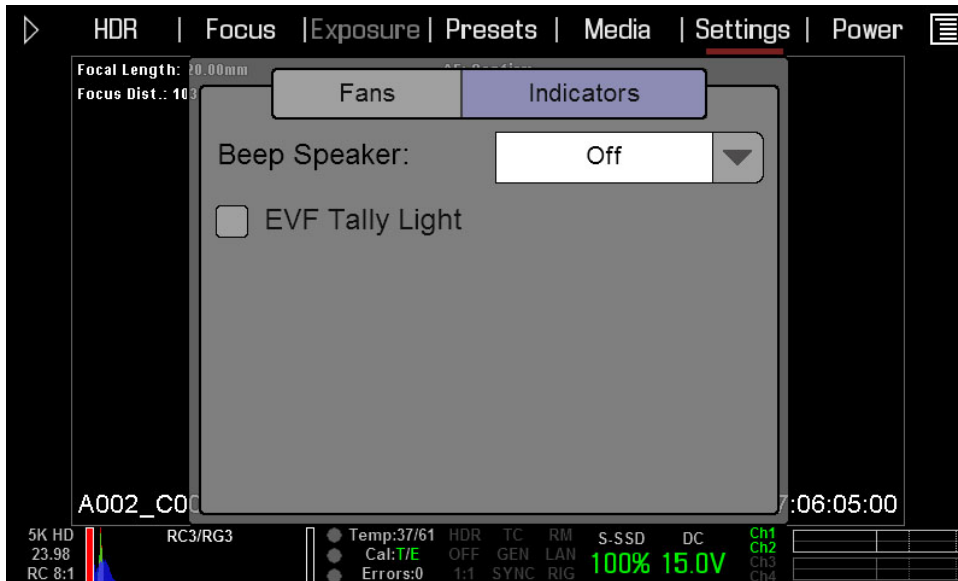
Sets a fixed fan speed to be used during Standby. Range 25 – 100%. Default is 75%.

RED EPIC OPERATION GUIDE

INDICATORS

Beep Speaker

Available options are OFF and RECORD/STOP. When RECORD/STOP is selected, an audible beep will be heard when record is started and another when record is stopped.

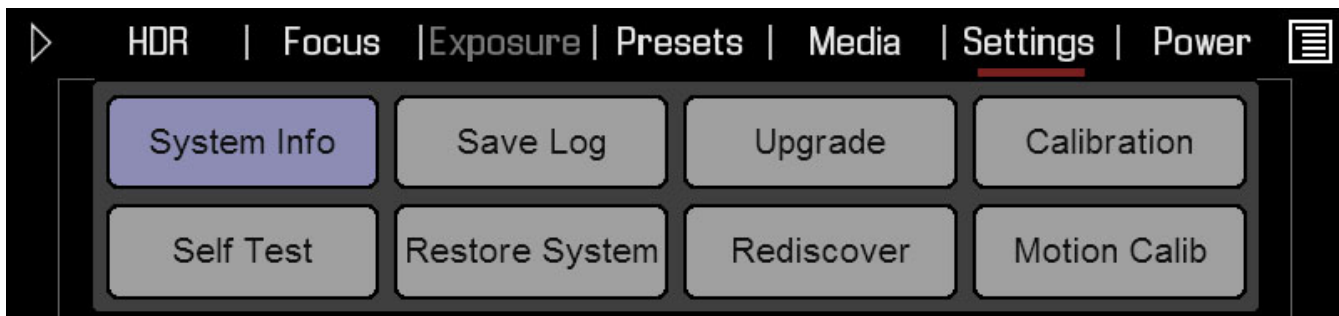


EVF Tally Light

When checked, enables the Record Tally Red LED on the front of the EVF.

MAINTENANCE

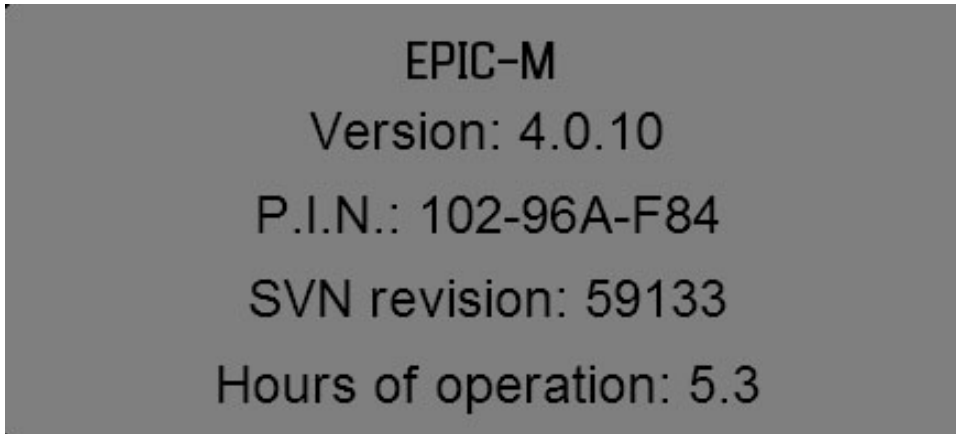
The maintenance menu allows the user to check system status and information, save the camera diagnostic LOG to attached media, perform a software update, calibrate the sensor, perform a camera self test, and reset system settings to factory defaults.



RED EPIC OPERATION GUIDE

SYSTEM INFO

When selected the Viewfinder output(s) will display the camera Model, current firmware Version, installed and camera P.I.N.



SAVE LOG

Select to write camera's .LOG file to the REDMAG 1.8" SSD. The .LOG file is a diagnostic tool that can assist RED with camera troubleshooting. After capture, upload the .LOG file to the RED customer service team contactable at www.RED.com/support.

After successfully writing the log file to media, viewfinder output(s) will display LOG SAVE COMPLETED. REDMOTE will also display this message.



If media is not attached to the camera when attempting to perform a write log request, external monitors will display NO MEDIA ATTACHED.

NOTE: Log files will be stored as *.txt files in the 1.8" SSD root directory.

UPGRADE

NOTE: Firmware upgrade currently uses a force upgrade procedure as outlined in **APPENDIX A: UPGRADING CAMERA FIRMWARE.**

CALIBRATION

Sensor calibration is a process where the camera generates a calibration map to correct for pixel defects and offsets based on current system and environmental settings. This allows you to perform a Black Shading calibration of the MYSTERIUM X sensor two (2) different ways; Default (at 24 FPS @ 1/48 SEC) or using your current FPS/Exposure settings.

RED EPIC OPERATION GUIDE



To calibrate the sensor the image needs to be as dark as possible:

At a minimum put a lens cap on the lens (WARNING: Not all lens-caps completely block IR. Lens caps are made to protect the lens, not necessarily to block light.)

Preferably, take off the lens, and use the lens-mount cap provided by RED.

If possible, use a dark room.

Just closing the Iris is NOT sufficient.

Additionally a SSD needs to be inserted in the camera to store the raw images during calibration.

Calibration is required:

If the temperature deviates significantly from the currently used calibration, it is recommended to recalibrate the sensor.

If very long exposure (~longer then 1/24 Sec) is used, it is recommended to recalibrate.

After Calibration with a lens cap on and ISO set to maximum, the sensor should show a uniform noise profile over the whole area without any falloffs on any side. You can check at which temperature/exposure time the currently used calibration was taken on under SETTINGS > MAINTENANCE > SYSTEM STATUS under Calibration.

Calibration maps will still be available after performing a system restore under SETTINGS > MAINTENANCE > RESTORE SYSTEM; however the factory calibration map will be reselected.

CURRENT CALMAP

Calibration maps are stored in the camera. Due to the nature of the camera, different calibration maps are needed for different situations.

RED EPIC OPERATION GUIDE



Factory

This is the calibration map generated during production. This map is always present and selected as default on first use after performing a system restore under SETTINGS > MAINTENANCE > RESTORE SYSTEM.

User HS

The user can select the CURRENT CALMAP. The dialog only shows the calibration maps stored in memory (FACTORY and USER HS in this case).

BLACK SHADING (DEFAULT)

This option uses fixed settings which are the same used for the factory calibration (around 23 Deg C). After calibration (which takes about 15-20 min), the new map is automatically selected.

BLACK SHADING (CURRENT FPS/EXPOSURE SETTINGS)

This option generates a calibration with the currently set frame rate/exposure. This can be used to generate a calibration for long exposures. After calibration (which takes about 15-20 min), the new map is automatically selected.

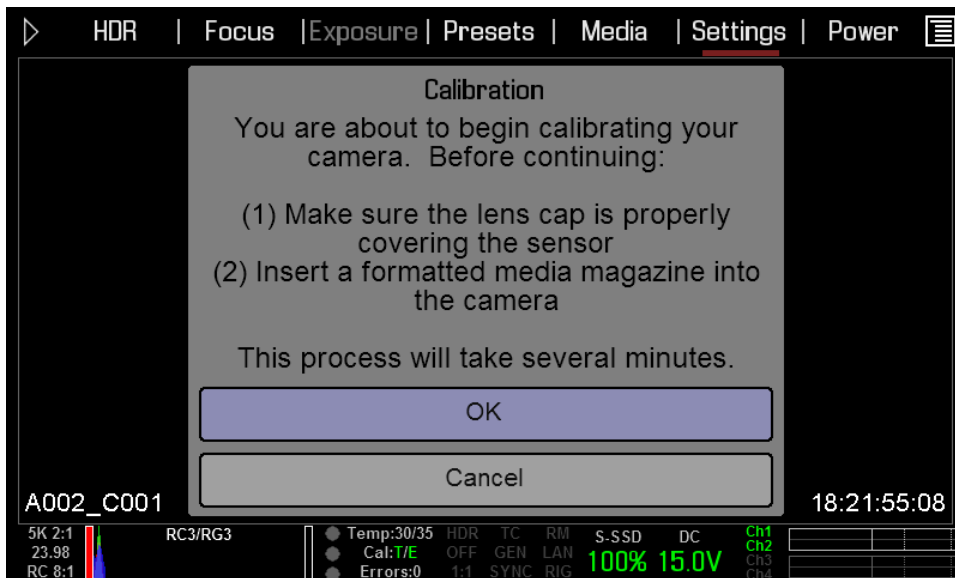
RED EPIC OPERATION GUIDE

BLACK SHADING PROCEDURE

The calibration procedures are the same for both BLACK SHADING options.

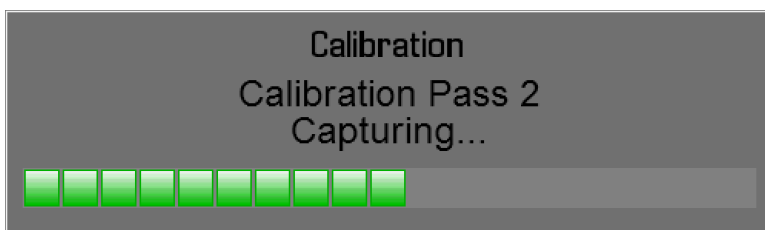
The calibration procedures are the same for both Black Shading (24 FPS @ 1/48 SEC) and Black Shading (Current FPS/Exposure) options.

When selected, a screen will appear asking if you wish to proceed with Black Shading calibration. REDMOTE will also display the following messages.

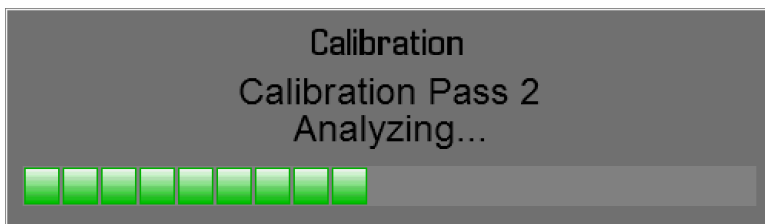


Black Shading calibration procedure:

1. Ensure the sensor is NOT exposed to the calibration light source by installing the lens cap properly.
2. Ensure a properly formatted SSD is attached to the camera and properly formatted.
3. Select OK to perform the Black Shading calibration. The calibration will make 2 passes.
4. A status screen will show progress of the Capturing step. Second pass shown.

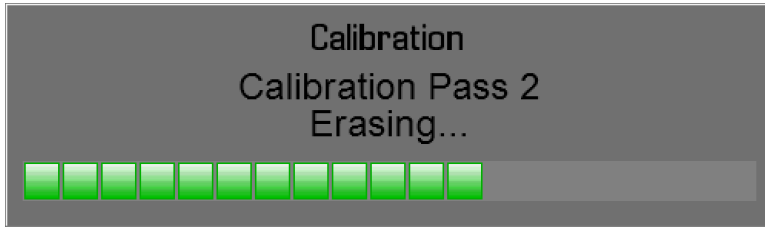


5. Once Capturing is complete, a status screen will show progress of the Analyzing step.

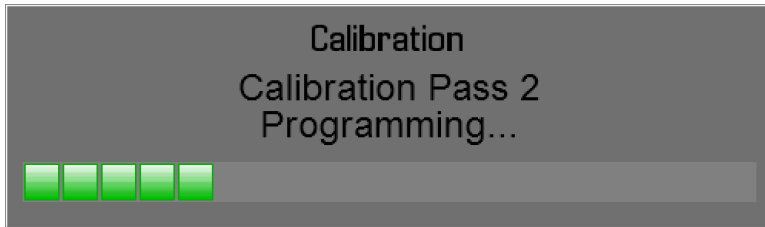


RED EPIC OPERATION GUIDE

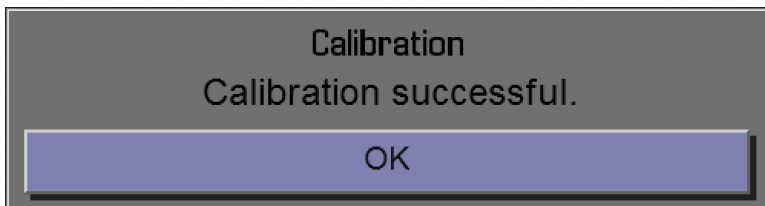
6. Once Analyzing is complete, a status screen will show progress of the Erasing step.



7. Once Erasing is complete, a status screen will show progress of the Programming step.



8. The camera will perform this procedure twice.
9. After Programming, CALIBRATION SUCCESSFUL will be displayed. Select OK to complete Black Shading calibration.



EXPORT AND IMPORT CALIBRATION MAPS

You can export and import calibration maps between the camera brain and a memory card. By exporting calibration maps to a memory card, you can build a library of calibration maps that can be used in different settings.

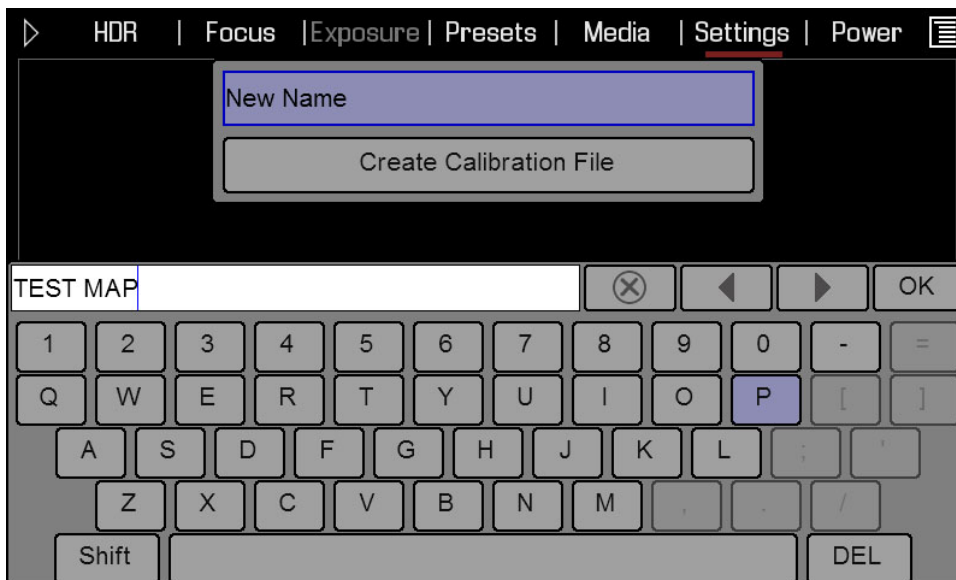
Export calibration map procedure:

1. Go to SETTINGS > CALIBRATION.
2. Click Export current calibration to Media....

RED EPIC OPERATION GUIDE



3. Enter a name for the calibration map.
4. Click Create Calibration File.



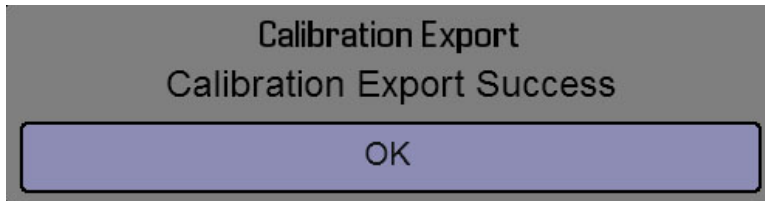
5. The on-screen display shows a progress bar while it exports the calibration map. The export process takes a few minutes.



6. After exporting, CALIBRATION EXPORT SUCCESS displays on the screen, and your calibration map is saved to your memory card.

RED EPIC OPERATION GUIDE

7. Select OK.



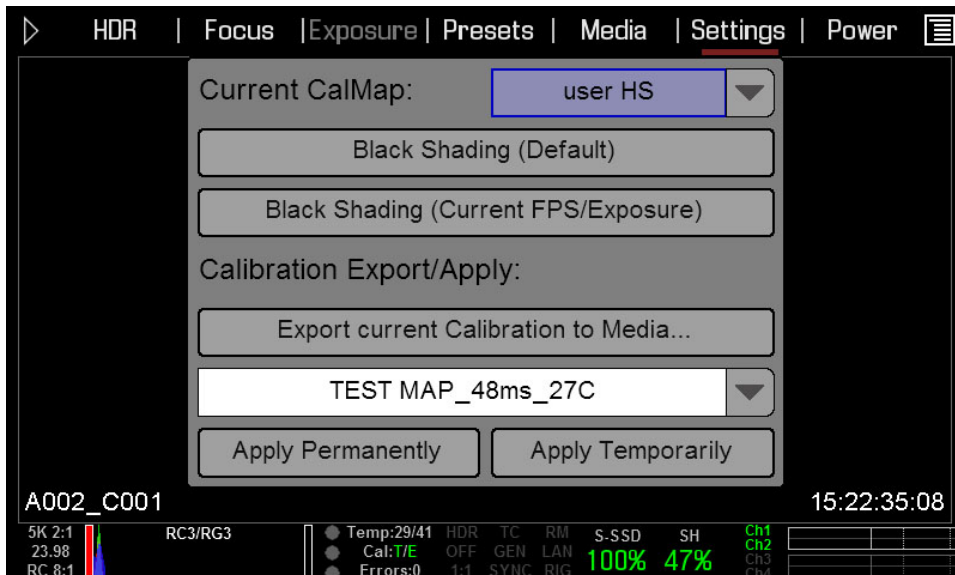
Import calibration map procedure:

1. Go to SETTINGS > CALIBRATION.
2. In the Calibration Export/Apply section, select the calibration map you want to use.
3. Select one of the following:

Apply Permanently: The calibration map will be used until you select another calibration map, so even if you shut down your camera, the calibration map will still be applied upon boot up. The import process takes about 6 minutes. Do not shut down your camera during the import process.

Apply Temporarily: The calibration map will be used until you shut down the camera. The import process takes about 30 seconds.

WARNING: Do not shut down your camera during the import process.

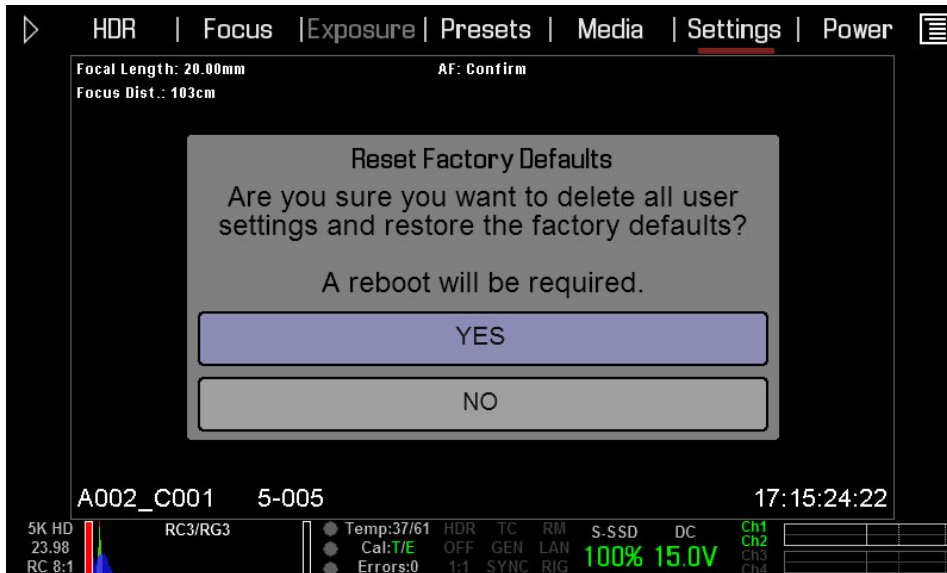


RED EPIC OPERATION GUIDE

RESTORE SYSTEM

Restore System permits ALL camera configuration and setup data to be reset to factory default values.

When selected, you will be asked to confirm if you want to delete all settings and restore the factory default settings. After settings are restored, “DEFAULT SETTINGS RESTORED, INITIALIZING RESTART...” Camera will automatically power down and will require you to manually power it up.



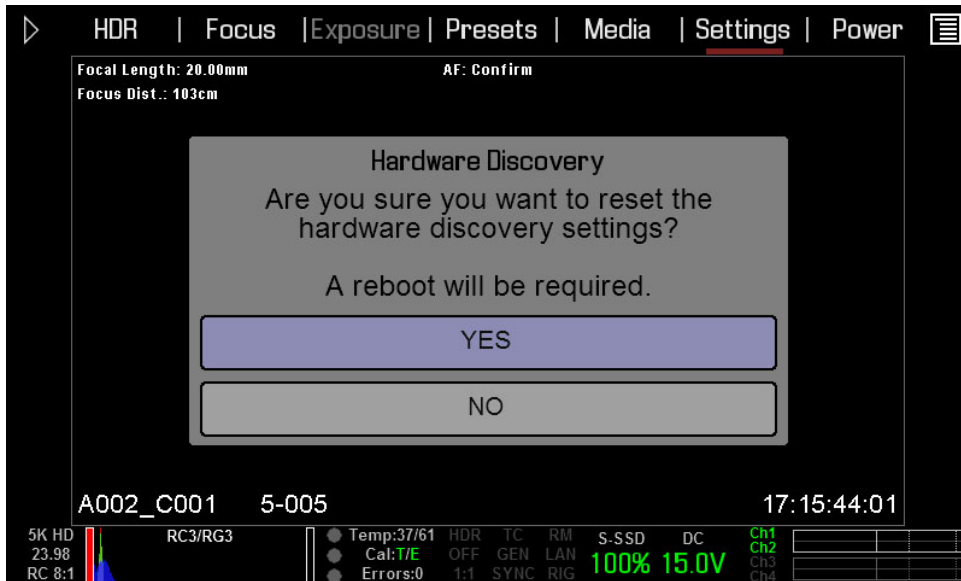
NOTE: User key settings will be reset as well as any other changes from the cameras default settings. The REDMOTE will also require pairing to communicate wirelessly with the camera.

REDISCOVER

Rediscover all hardware and caches the data for future boot cycles.

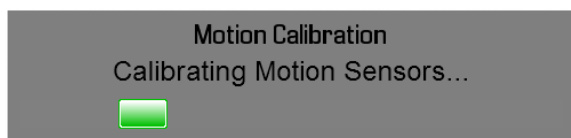
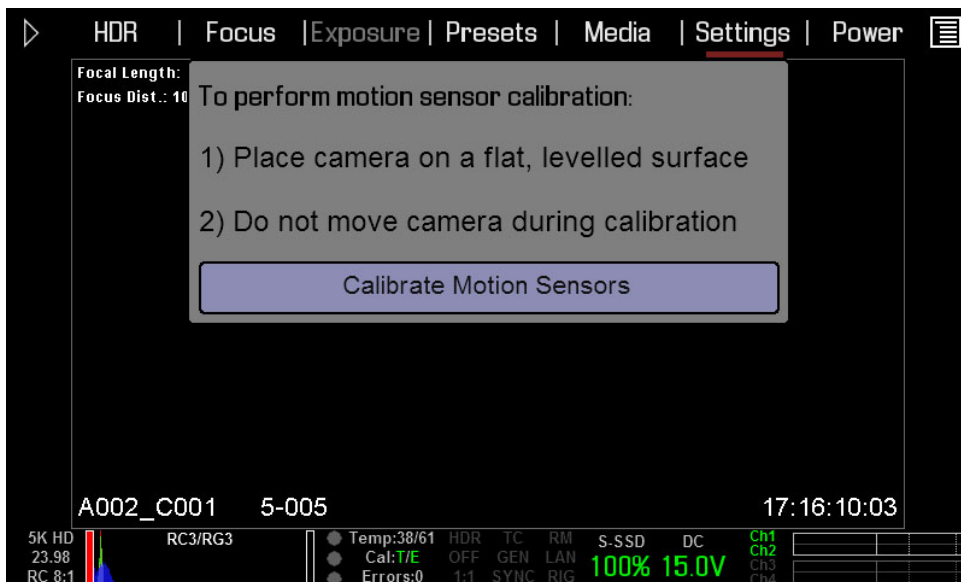
When selected, you will be asked to confirm if you want to reset all hardware discovery settings. After settings are reset, “RESET HARDWARE DISCOVERY SUCCESSFUL, INITIALIZING RESTART...” Camera will automatically power down and will require you to manually power it up.

RED EPIC OPERATION GUIDE



MOTION SENSOR CALIBRATION

The RED DSMC Camera displays data from the accelerometer to help orient the camera. After a firmware upgrade or Factory Restore the motion sensors need to be re-calibrated through the Maintenance->Motion Calib menu."



RED EPIC OPERATION GUIDE

PLAYBACK

Playback allows you to view clips on media currently attached to the camera. It also allows you to change the look of the playback clips by changing settings available when in playback mode.

Playback controls can be accessed via the touchscreen or by using the navigation group on the DSMC SIDEHANDLE or REDMOTE.

UPPER CONTROLS

From Left to Right are ISO, WHITE BALANCE, VIEW, PRESETS, MEDIA, SETTINGS, and META. Below the settings is the clip playback status bar.



Exit Playback ICON (Touchscreen)

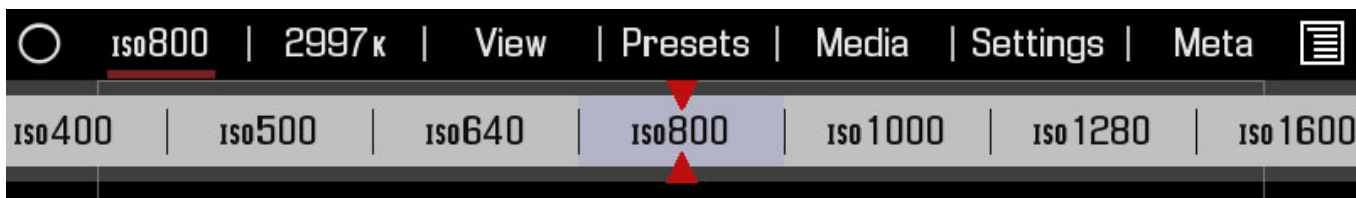
Select the O on the Left to exit Playback mode.

NOTE: The Menu ICON on the Right does not respond to commands when in Playback mode.



ISO

Allows you to change the ISO in the clip during playback.



WHITE BALANCE

Allows you to change the White Balance in the clip during playback.



Advanced Menu

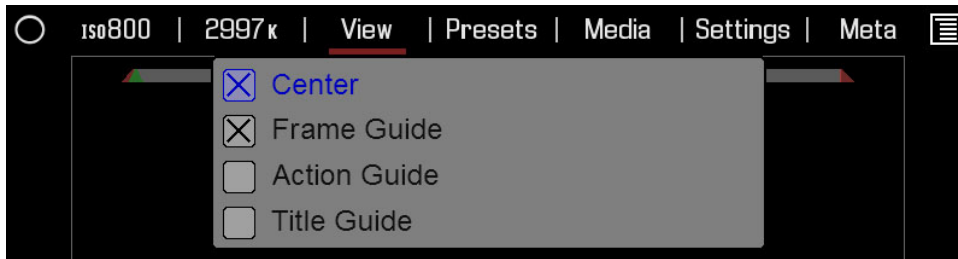
Opens the advanced White Balance settings without the ability to Calculate.

VIEW

Allows you to select the items to be displayed in the playback window. Available options are CENTER,

RED EPIC OPERATION GUIDE

FRAME GUIDE, ACTION GUIDE, and TITLE GUIDE.



PRESETS

Allows you to apply presets to the clip during playback.

MEDIA

When selected will list all available clips on the attached media.

Apply Image Metadata

When checked, image data such as color, gain, curves, etc. that were recorded with the image will be displayed with the playback image. When unchecked, the “current” playback look settings will be used.

Touchscreen

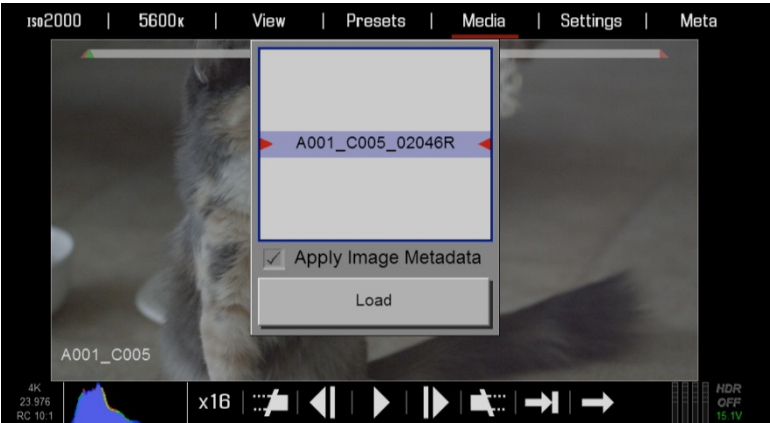
1. Double-tap the desired clip to open in the playback window.
2. Load will also highlight. You can also select LOAD to load the clip in the player and allow playback.



Side Handle / REDMOTE

1. Select the desired clip to playback and press the ENTER button.
2. Load will highlight. Select LOAD to load the clip in the player and allow playback.

RED EPIC OPERATION GUIDE



SETTINGS

Available options are DISPLAY, LOOK and RECORD.

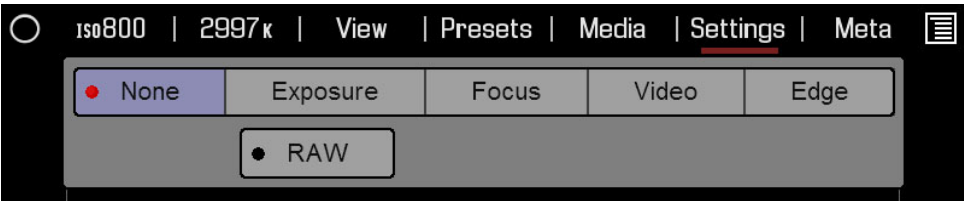
Display

Available options under Display are TOOLS and ZEBRA.



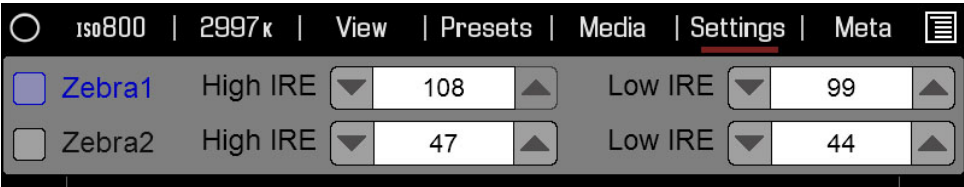
Tools

Allows you to toggle ON/OFF Exposure, Focus, Video, Edge, and RAW. Refer to SETTINGS MENU > DISPLAY > TOOLS for complete details about these options.



Zebra

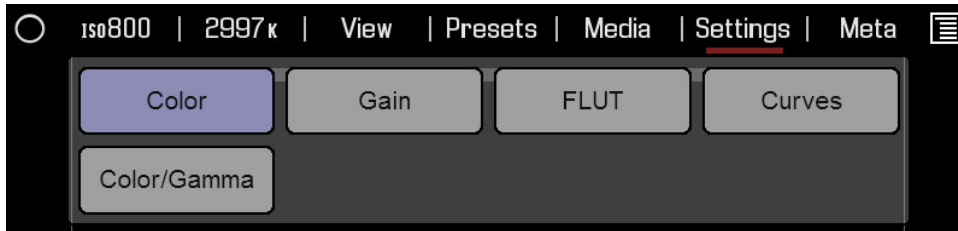
Allows you to toggle ON/OFF Zebras. Refer to SETTINGS MENU > DISPLAY > ZEBRA for complete details about these options.



RED EPIC OPERATION GUIDE

Look

Allows you to adjust the Color, Gain, FUT, and Curve of the image during playback. Refer to SETTINGS MENU > DISPLAY > LOOK for complete details about these options.



Audio

Allows you to control audio.



Setup

Allows you to program keys.



Record (Exit)

When selected will exit playback to the main menu.

RED EPIC OPERATION GUIDE

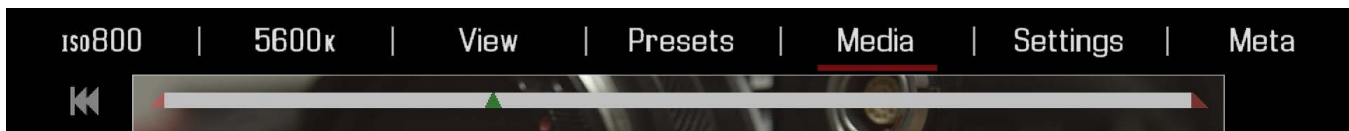
META

Displays current clip META information.



CLIP PLAYBACK STATUS BAR

Displays the progress of the clip during playback.



Touchscreen

When using the touchscreen you can swipe your finger Left or Right to open and allow playback of the previous or next clip on the media.

LOWER CONTROLS

From Left to Right, PLAYBACK SPEED, IN POINT MARKER, FRAME-BY-FRAME REVERSE, PLAY/PAUSE, FRAME-BY-FRAME FORWARD, OUT POINT MARKER, PLAY ONCE/LOOP, and PLAYBACK DIRECTION



RESOLUTION / PROJECT FRAMERATE / QUALITY

Display clip Resolution, Framerate and Quality (REDCODE). When using the touchscreen, touch the Resolution, Framerate and Quality (REDCODE) to display the METADATA for the clip.

RED EPIC OPERATION GUIDE



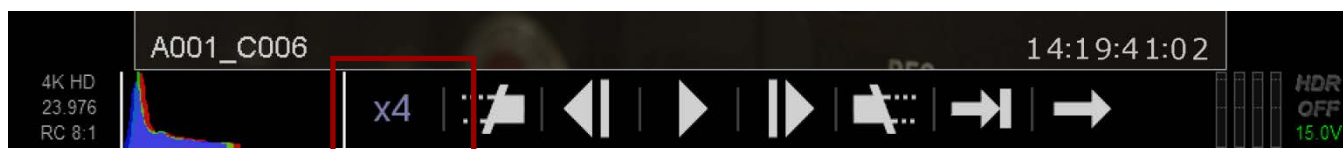
HISTOGRAM

Displays the clip histogram. The histogram will change based on any changes made in the Upper Controls. When using the touchscreen, touch the histogram to display the TOOLS menu.



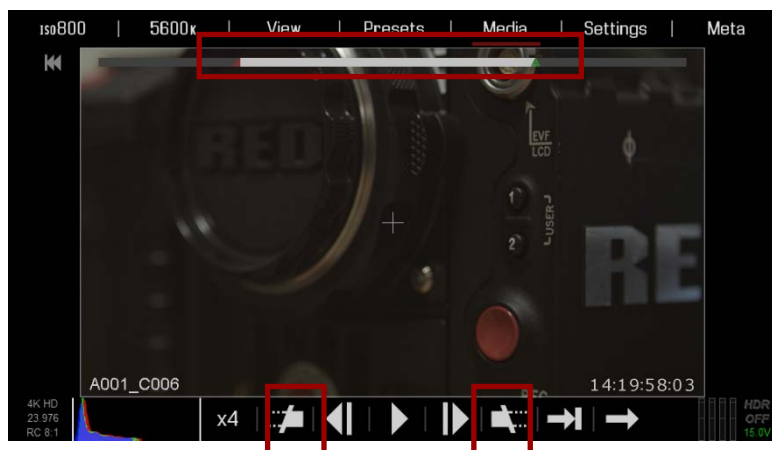
PLAYBACK SPEED

Allows you to select x1, x2, x4, x8, or x16 playback speed.



IN / OUT POINT MARKER

Allows you to set In and Out Points during clip playback. This allows you to playback only a certain portion of the clip as desired. Helps when the clip is rather long and you want to focus on a particular segment. The In (Red) and Out (Green) points will be displayed in the Clip Playback Status Bar. You can use the navigation group to select the exact location of the In and Out Points if desired.



FRAME-BY-FRAME REVERSE / FORWARD

Allows you to move through the clip frame-by-frame, going either forward or in reverse.

RED EPIC OPERATION GUIDE



PLAY / PAUSE

Allows you to play and pause the clip.



PLAY ONCE / LOOP

Allows you to choose to play the clip one time or to loop the clip in the player. Loop is shown below.



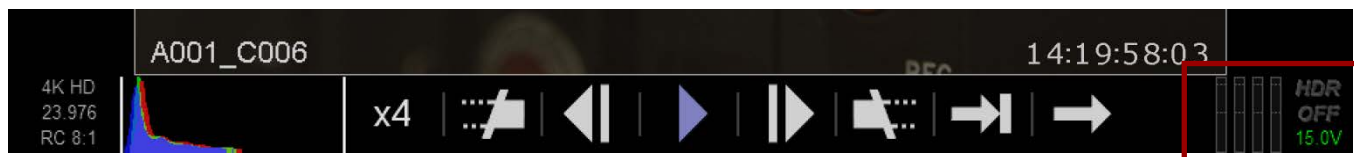
PLAYBACK DIRECTION

Allows you to play the clip forward or backwards. Reverse playback is shown.



ADDITIONAL CLIP/CAMERA INFORMATION

Will indicate if clip was recorded in HDRx and current camera power status as well as audio input signals.



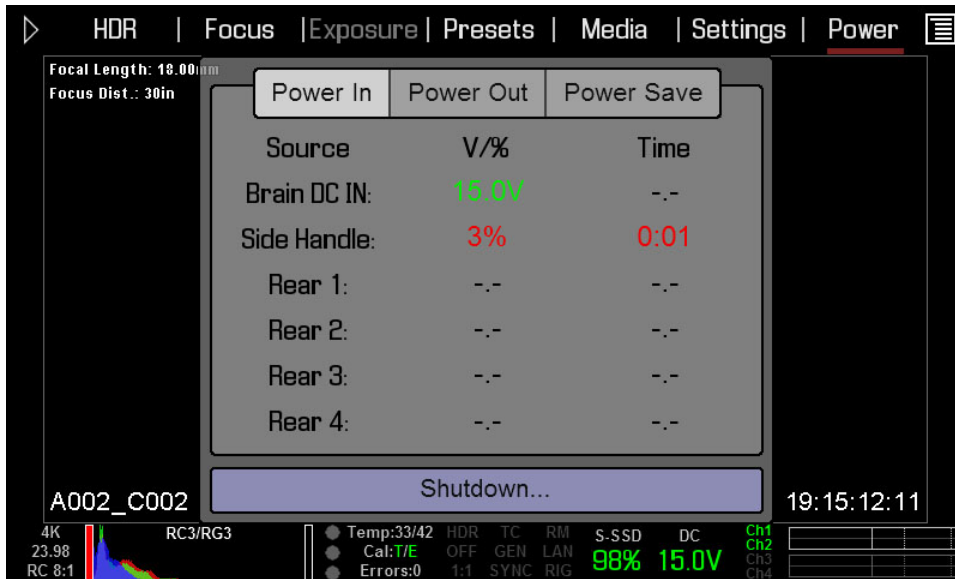
POWER

The power menu displays the current power status of all attached power sources as well as allows you to shut down the camera.

POWER STATUS

The power status is displayed for the BRAIN DC IN, SIDE HANDLE, REAR 1, REAR 2, REAR 3, and REAR 4. The screen displays the voltage of the source or the percentage of the power left, as well as the time left, if applicable.

RED EPIC OPERATION GUIDE



SHUTDOWN

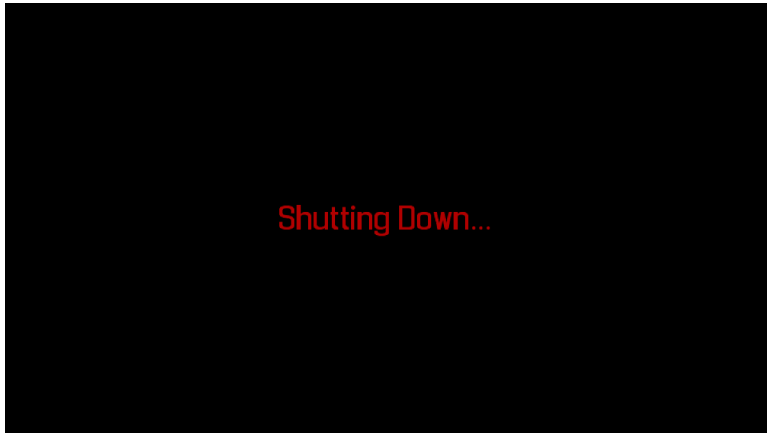
Shutdown controls are interlocked to prevent accidental powering down of the camera. For details on the different ways to power down your RED DSMC Camera, go to Power Down on page 44.

1. Enter the Secondary Menu using the touch screen, REDMOTE or Side Handle.
2. Select POWER.
3. Select SHUTDOWN.



4. The camera will immediately power down displaying SHUTTING DOWN.... If a REDMOTE is connected, the same message will display.

RED EPIC OPERATION GUIDE



POWER OUT

The Power Out menu shows the status of the power out ports on the PRO I/O MODULE and the +1 ADAPTOR. The statuses are:

N/A: The device is not present.

OK: The power out port is functional.

FAULT: There is a fault. Click RESET to clear the fault.



POWER SAVE

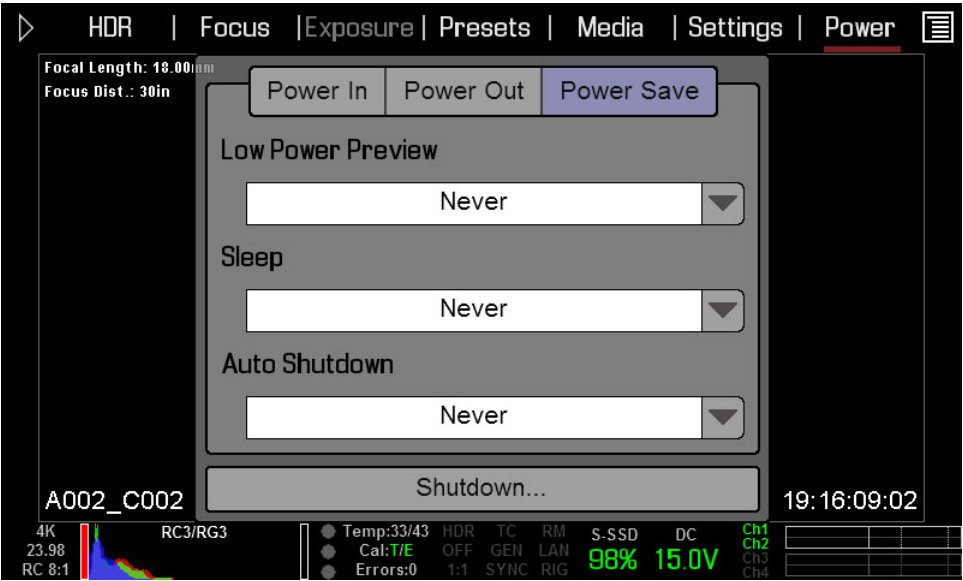
You can select the following power saving options (the default for each is NEVER):

Low Power Preview: The camera uses a lower amount of power after the specified period of inactivity.

Sleep: All monitors turn off and keys will not perform mapped actions after the specified period of inactivity. Touch the screen or press a key to exit Sleep mode.

Auto Shutdown: The camera shuts down after the specified period of activity.

RED EPIC OPERATION GUIDE



RED EPIC OPERATION GUIDE

APPENDIX A: UPGRADING CAMERA FIRMWARE

Your RED DSMC camera functionality may be upgraded by installing the latest firmware.

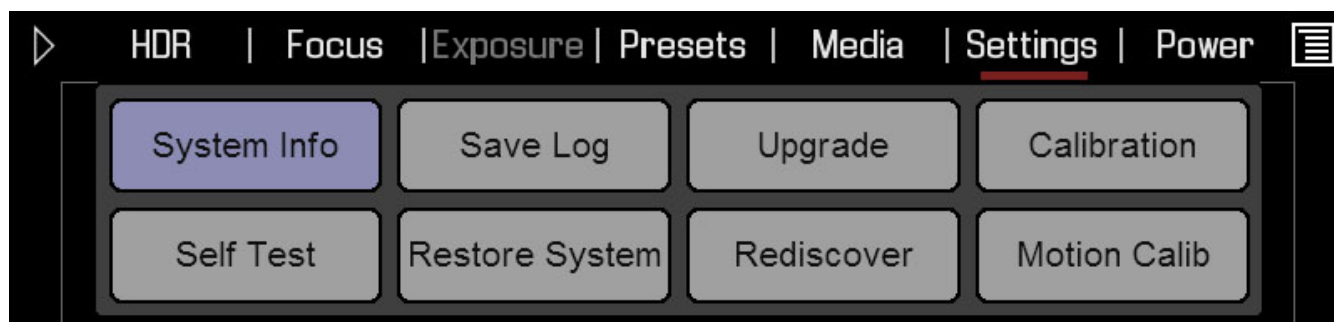
Camera firmware is identified by Version and SVN number, which will be displayed by the camera on the LCD display when SYSTEM INFO is selected. A higher number reflects a later release.

Make a habit of frequently visiting www.RED.com/support to check for later versions of camera firmware, Operations Guide updates, and post-production software.

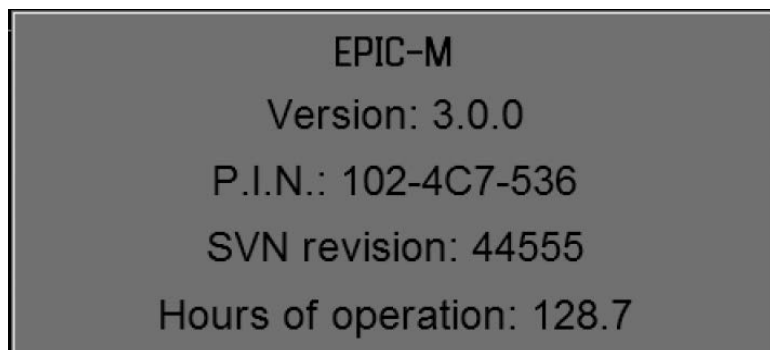
Your REDMOTE also requires a firmware upgrade. Go to APPENDIX E: REDMOTE OPERATION > MAINTENANCE > UPGRADING REDMOTE FIRMWARE.

VERIFY CURRENT CAMERA FIRMWARE

With the camera ON, select SECONDARY MENUS > SETTINGS > MAINTENANCE > SYSTEM INFO.



The camera's P.I.N. number and current firmware version will be displayed.



UPGRADE PROCEDURE

1. Download current firmware from <http://www.RED.com/support>.
2. Follow instructions in "Epic_read_me..." file.

RESTORE DEFAULT FACTORY SETTINGS

To restore factory default settings, when the camera turned off, press and hold the power button until the fan begins to operate at high speed. This takes approximately fifteen seconds.

RED EPIC OPERATION GUIDE

APPENDIX B: MANAGING DIGITAL MEDIA

MEDIA

REDMAG 1.8" SSD is available with capacities of 64GB, 128GB, 256GB or 512GB. Record duration is dependent on resolution, quality and frame rate, but a 64GB SSD will typically provide 24 minutes of 24fps 5K RAW recording.

On MAC computers with REDCINE-X PRO installed, RED Watchdog will mount the SSD as "READ-ONLY" by default and you cannot write the firmware to the SSD. RED Watchdog is identified by the RED Coin icon located on the Right side of the Menu Bar. Right-click on the icon to enter RED Watchdog settings and change to mount the drive as "READ-WRITE" to allow you to save the firmware to the SSD. Refer to REDCINE-X PRO OPERATION GUIDE for complete RED Watchdog instructions and details.

IMPORTANT: After connecting REDMAG 1.8" SSD to the camera and BEFORE recording, you should format the media using the camera (even if formatting was previously performed on a computer). Go to **ADVANCED MENU > MEDIA > FORMAT** to properly format media before recording.

NOTE: When using a RED STATION in conjunction with a 512GB REDMAG, power must be supplied to the RED SATAION. It will not function properly using a USB cable as the sole power source.

FORMATTING MEDIA

Media must be formatted prior to using it for recording. Formatting is performed on camera, although media may be erased on a Macintosh OS X personal computer, allowing the camera to just add the necessary project profile and clip log data.

NOTE: Media formatted on-camera will use a name and root volume in the format:

Camera Letter + Reel Number + Month + Day + ** where ** is a two digit alphanumeric random number generated by the camera for each file e.g. A001_0512A6.RDM

Clips recorded to the media follow similar naming conventions

A001_C001_0512A6_001.RDC and A001_C001_0512A6_H.mov etc.

IMPORTANT: Media must always be un-mounted prior to removal or disconnection from the camera. This ensures power is removed from the digital media and any open data files are closed. Failure to do so may result in lost data or corrupted files. Refer to **REMOVE MEDIA FROM CAMERA (UNMOUNT)**.

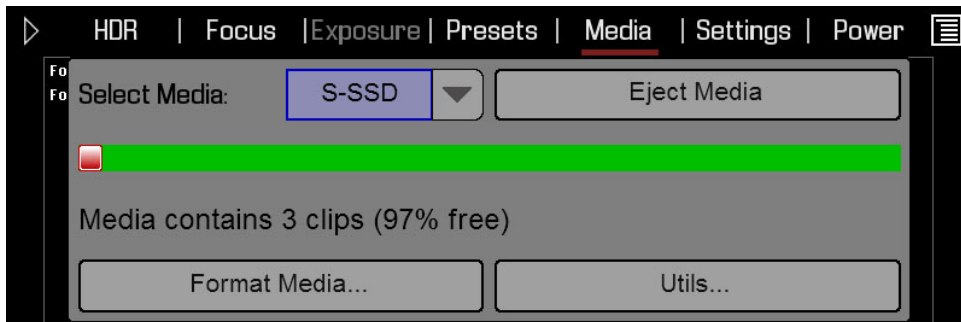
This procedure outlines the formatting of REDMAG 1.8" SSD media using the RED DSMC camera. Formatting the SSD media will take about 10 seconds.

1. Insert SSD into camera.
 - A. Insert the REDMAG 1.8" SSD with the RED logo facing outward (away from camera body). SSD firmly into its slot, but without using excessive force to prevent damage.
2. When SSD media is inserted into the camera, the camera will recognize if the media is unformatted:
 - A. On LCD, EVF and external monitors, in the media section of the GUI, NONE will be displayed twice (as opposed to when no media is inserted, the GUI displays NONE with three dashes below "---").
 - B. On REDMOTE, NONE will be displayed twice (as opposed to when no media is inserted, the GUI displays NONE with three dashes below "---").

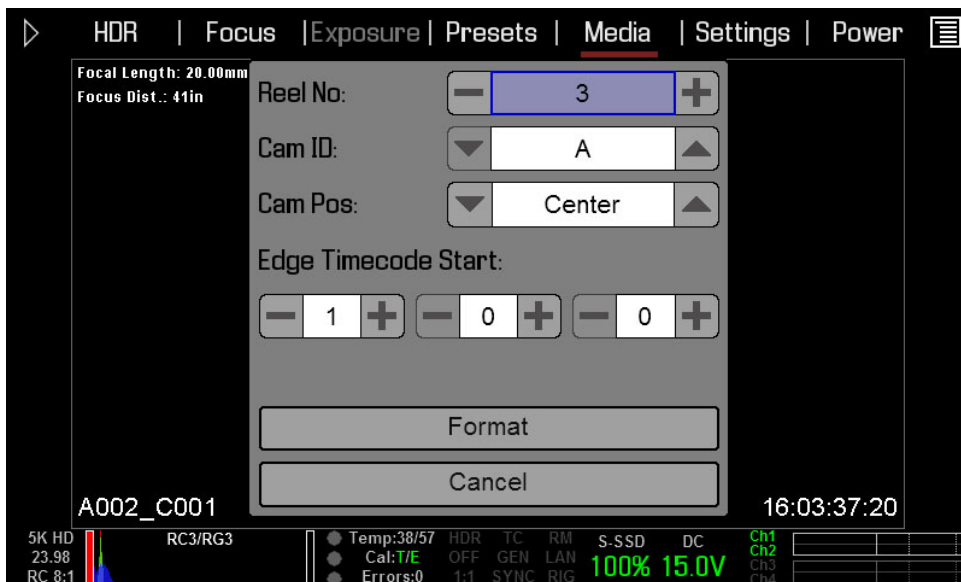
RED EPIC OPERATION GUIDE

C. On the Side Handle, NA will be displayed (same as if no media is present).

3. To format the media select SECONDARY MENUS > MEDIA > FORMAT MEDIA.



4. You will be prompted to set the media and select FORMAT.

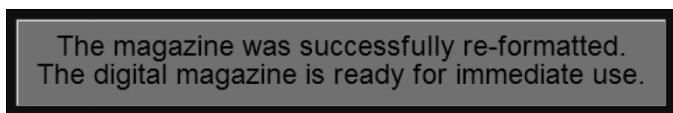


A. Viewfinder output(s) will display "FORMATTING".



NOTE: If when selecting FORMAT, the display indicates FORMAT FAILED, refer to MEDIA ERRORS.

5. Once formatting is completed, the Viewfinder output(s) will display "THE MAGAZINE WAS SUCCESSFULLY FORMATTED THE DIGITAL MAGAZINE IS READY FOR IMMEDIATE USE".



RED EPIC OPERATION GUIDE

MEDIA CAPACITY REMAINING STATUS

The Viewfinder output(s) will display the remaining media capacity in the MEDIA indicator (100% is shown).



At 10%, remaining capacity the media status will turn yellow, at 5% it will turn red. At 2%, remaining the camera will cease recording. This reserves a small amount of capacity for ancillary data to be written to the media.

NOTE: When media is full, the Side SSD LED will flash Red.

EJECT MEDIA FROM CAMERA (UNMOUNT)

IMPORTANT: Media must always be Ejected (un-mounted) prior to removal or disconnection from the camera. This ensures power is removed from the digital media and any open data files are closed. Failure to do so may result in lost data or corrupted files.

Removing an SSD without first un-mounting it will not physically damage the media, however it does increase the risk of file corruption, so it's good operational practice to un-mount the media if possible before removing or disconnecting.

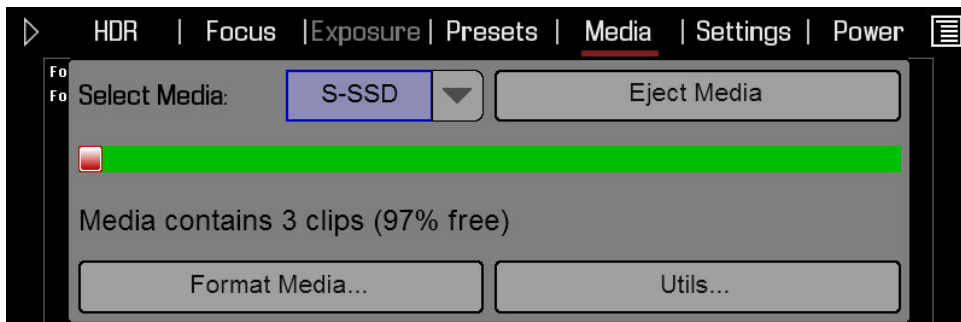
IMPORTANT: Unmounting the digital media takes a few seconds, protects the integrity of your recorded data and helps clips mount instantly to your workstation once in post-production, so it's a recommended habit to develop. If you do not un-mount the media the camera will offer a warning – your files may not be damaged, but you will have been warned!

NOTE: The camera will respond to physical removal of the media without un-mounting and display "MEDIA REMOVED PRIOR TO UNMOUNT – DATA INTEGRITY RISK".

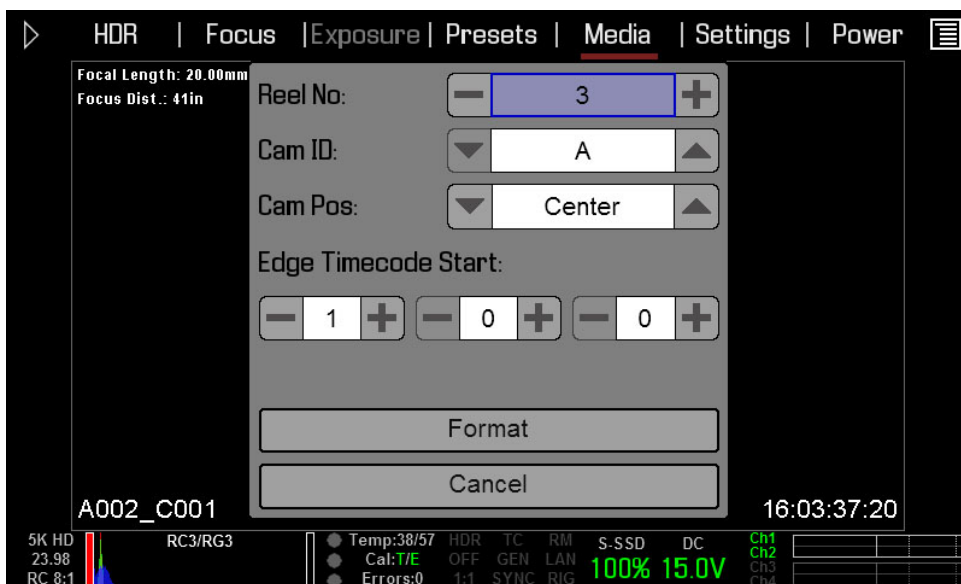
RED EPIC OPERATION GUIDE

USING REDMOTE / TOUCHSCREEN LCD

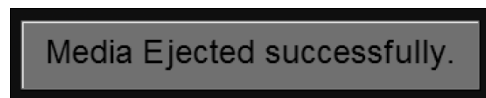
- 1 Go to SECONDARY MENUS > MEDIA



2. Select EJECT MEDIA.



3. When media is ejected, Viewfinder output(s) will display "MEDIA EJECTED SUCCESSFULLY".



4. Media can now be removed from the camera.

RED EPIC OPERATION GUIDE

USING SIDE HANDLE

1. By default, the lower of the three (3) SYSTEM KEYS is set to Eject Media when pressed.



2. When media is ejected, Viewfinder output(s) will display “MEDIA EJECTED SUCCESSFULLY”.

Media Ejected successfully.

3. Media can now be removed from the camera.

USING SIDE SSD

1. Press both User Keys 1 and 2 at the same time to eject REDMAG 1.8” SSD Media.
2. When media is ejected, Viewfinder output(s) will display “MEDIA EJECTED SUCCESSFULLY”.

Media Ejected successfully.

3. Media can now be removed from the camera.

COPYING MEDIA

For use when media is connected directly to your computer. When copying media, it is recommended that you drag the complete .RDM folder on the digital magazine to the archive storage media. This copies all the media and metadata files. You will not need to copy the log, magazine profile, or presets files, but if you do so, it will do no harm.

RED EPIC OPERATION GUIDE

ERASING MEDIA

NOTE: If the media was formatted using SECURE FORMAT, you cannot erase the media using an external source. Erasing of the media must be performed by formatting on the camera.

MACINTOSH OS X

1. Connect the REDMAG 1.8" SSD via RED STATION REDMAG 1.8".
2. Open the Disk Utility.
3. Carefully choose the drive from the list on the left.
4. Select the Erase tab.
5. Choose MS-DOS (FAT) as the Volume Format. You can add a Name if desired, however the camera will overwrite this.

IMPORTANT: Before performing the next step, double-check that this is the correct SSD that you wish to erase DATA FROM.

6. Select Erase. When the pop up window appears click on the Erase button.
7. When the media is erased, drag its icon to the trashcan and physically disconnect it.
8. The media will need to be formatting by the camera before use. Refer to [FORMATTING MEDIA](#).

WINDOWS

1. Connect the REDMAG 1.8" SSD via RED STATION REDMAG 1.8".
2. Open Windows Explorer (go to my computer icon, right click and select EXPLORE).
3. Double-click on the drive you wish to erase files from.
4. Select all the files on the drive you wish to erase.

IMPORTANT: Before performing the next step, double-check that this is the correct SSD that you wish to erase DATA FROM.

5. Press the "DELETE" key on the keyboard, select FILE > DELETE or right-click on selected file and choose DELETE. When the pop up window appears click YES.
6. The media will need to be formatting by the camera before use. Refer to [FORMATTING MEDIA](#).

RED EPIC OPERATION GUIDE

APPENDIX C: INPUT / OUTPUT CONNECTORS

CAMERA BRAIN FRONT



EPIC BRAIN - Front

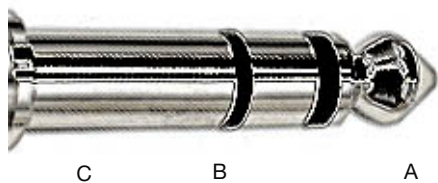
A. MIC-1 3.5mm Audio Jack

B. MIC-2 3.5mm Audio Jack

RED EPIC OPERATION GUIDE

MIC-1, MIC-2 (MICROPHONE AUDIO)

Two 3.5mm phone jacks on the front of the brain support two independent channels of balanced or unbalanced microphone level analog audio inputs.



Microphone Input Connector

PIN	SIGNAL	DESCRIPTION	DIRECTION
A (TIP)	IN +	Mic Input (+48V Phantom Power)	In
B (RING)	IN -	Mic Input (+48V Phantom Power)	In
C (SLEEVE)	GND	Camera ground	--

Microphone Level analog audio input signals are routed via a high quality pre-amplifier and soft limiter, whose Gain may be controlled using the Input Level control to achieve the desired audio reference / recording level. Microphone inputs support +48V @ 10mA Phantom Power as a user selectable option. If To assist with reference level setup, the camera provides a color-coded Peak Level Meter in the Graphical User Interface, with witness marks that indicate 0dBu (-20dbFS) and 0Vu (- 16dBFS) levels.

Peak Level Meter range is -36dBu to +20dBu (-54dBFS to 0dBFS) and provides input clip indication.

NOTE: A pre-fabricated XLR to TRS interface cable, Part Number 790-0229, is available from RED Digital Cinema.

RED EPIC OPERATION GUIDE

CAMERA BRAIN REAR



EPIC BRAIN - Rear

- A. HD-SDI*
- B. Headphone*
- C. SYNC (Video Sync)*
- D. CTRL (RS232 Control)*
- E. GIG-E (Ethernet)*
- F. DC IN (Power Input)*
- G. HDMI*

RED EPIC OPERATION GUIDE

HD-SDI

A standard 75 Ohm BNC connector provides a broadcast specification high definition video output.

PIN	SIGNAL	DESCRIPTION	DIRECTION
Center	HD-SDI	SMPTE-292M HD-SDI	Out
Shield/Screen	GROUND	Camera ground	--

The HD-SDI output provides a 720p progressive scan video feed operating at 50.00 or 59.94 Hz or a 1080p 10-bit 4:2:2 progressive scan video feed operating at 23.98, 24.00, 25.00 or 29.97 Hz when in 1.5GHz HD-SDI mode, or a 1080p 10-bit 4:2:2 progressive scan video feed operating at a 50.00 or 59.94 Hz when in 3GHz HD-SDI mode.

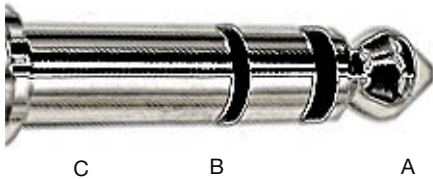
In addition to video, the HD-SDI output also provides two channels of embedded audio, Time of Day and Edge timecode, record Tally flag and Clip Name information as SMPTE RP-188 VITC2 HANC metadata.

NOTE: Default setting is PROGRAM.

NOTE: HD-SDI video output is Progressive Scan; it does not support 1080i or 1080PsF modes.

HEADPHONE

A 3.5mm stereo jack provides two channels of adjustable level analog audio for monitor headphones.



Headphone Output Connector

PIN	SIGNAL	DESCRIPTION	DIRECTION
A (TIP)	LEFT	Left channel audio	Out
B (RING)	RIGHT	Right channel audio	Out
C (SLEEVE)	GND	Camera ground	--

The camera's four audio channels may be monitored in pairs: either 1L - 2R or 3L - 4 R or as a quad mix of 1+3L - 2+4R based on the MIX parameter. Default is 1L-2R.

Output volume may be adjusted as follows.

Volume: (master volume) Adjusts headphone volume equally for left and right outputs.

Range is -18dB to 0dB in 1dB steps. Default is -9dB.

NOTE: For maximum output signal quality, only use high impedance headphones.

NOTE: In Version 4.x firmware the above selection is not available, the output is set to 1L / 2R.

RED EPIC OPERATION GUIDE

SYNC (VIDEO SYNC)

A 4-pin LEMO connector supports shutter synchronization, GPI, timecode and genlock input signals.

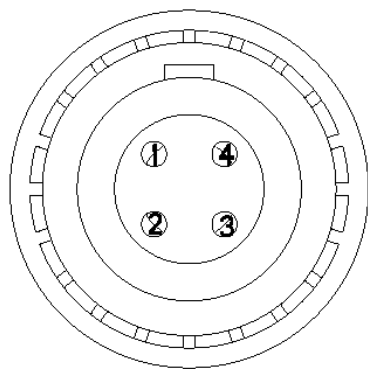
The shutter Sync input signal acts as an immediate response hardware trigger to commence a scan. This is useful for motion control and other applications where the camera is driven by a master timing device. When using SYNC as the camera shutter timing reference, fine shutter start time timing (SHUTTER PHASE) is disabled; make any desired timing adjustments at the external SYNC generator.

Alternatively, this input may be used as a GPI (General Purpose Input) trigger, whose function is programmed in the USER KEYS menu. Default function for the GPI trigger is Record Start / Stop.

The SMPTE timecode input provides a frame accurate time stamp for each frame of recorded video. External TC must be chosen in the Project > Timecode menu. When SMPTE timecode is detected it will align the internal TC value to the external TC signal at every :00 frame crossing of the external TC signal.

The Video Genlock input may be used as a vertical interval reference signal for the sensor and HD-SDI outputs when precise synchronization is required between cameras, such as for 3D and live broadcasts.

NOTE: When GENLOCK is selected as the sensor shutter reference, shutter start timing (SHUTTER PHASE) may still be adjusted. HD-SDI monitor outputs will automatically sync to the external GENLOCK signal as soon as it is detected, there is no need to enable this function. Sensor shutter sync to GENLOCK is only supported with HD-SDI.



View into Camera SYNC (Video Sync) Interface Connector
Mating Connector: FGG.00.304.CLAD27Z

PIN	SIGNAL	DESCRIPTION
1	GROUND	Common Ground
2	SS/GPI	Shutter Sync / GPI Trigger Input
3	TIMECODE	SMPTE unbalanced timecode Input
4	GENLOCK	RS170A Tri-Level Sync Input

NOTE: The Camera Brain’s Shutter Sync / GPI Trigger uses a 3.3 V Schmitt trigger (5 V tolerant). It is not a switch closure circuit. Therefore, it requires current supplied by the trigger source. Both edges of the input signal may be used as a trigger.

RED EPIC OPERATION GUIDE

For example, when GPI trigger is used for Record Start / Stop.

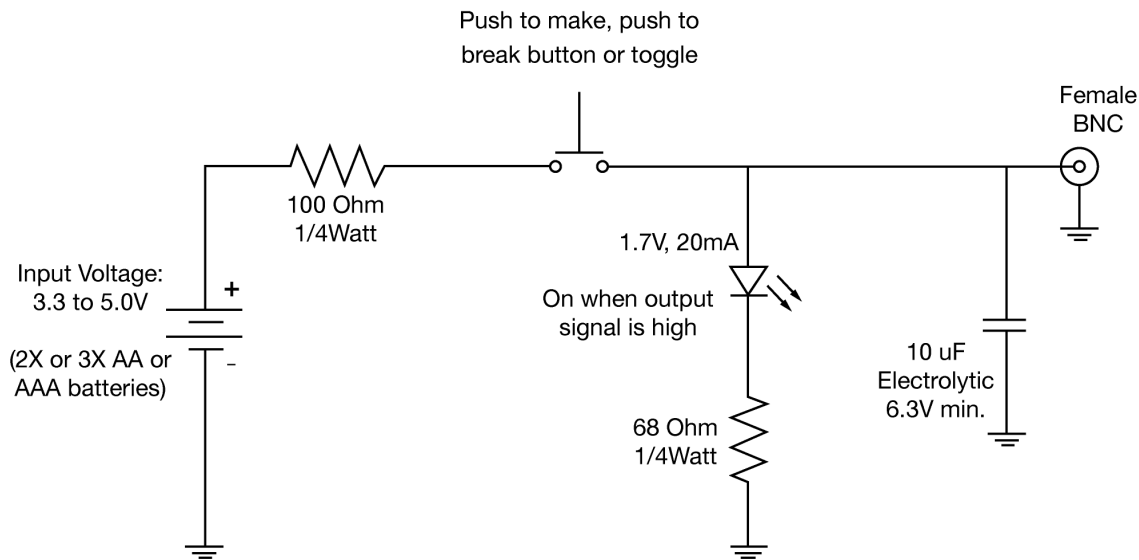
Start Record: On Ground to 3.3 V transition

During Record: Hold at 3.3 V

Stop Record: On 3.3 V to Ground transition

During Stop: Hold at Ground

TRIGGER BUTTON CIRCUIT



Component values are approximate.
Use standard values.

NOTE: A pre-fabricated SYNC interface cable is available from RED Digital Cinema.

P/N 790-0154 – Video Sync – Camera to 3 BNC – 3 ft. (1m)

White BNC: Shutter Sync / GPI

Yellow BNC: SMPTE Timecode

Green BNC: RS170A Genlock

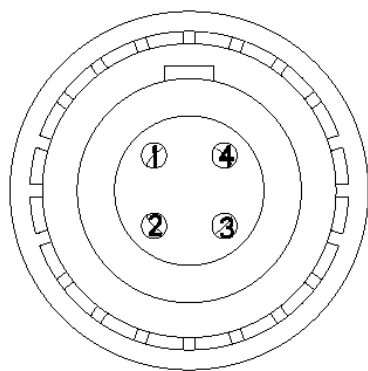
RED EPIC OPERATION GUIDE

CTRL (RS232 CONTROL)

A 4-pin LEMO connector supports RS232 remote control for 3D camera communication, and third party metadata ingest applications.

The shutter Sync Output signal acts as an immediate response hardware tally of a scan. This is useful for 3D or motion control applications where a slave camera or lighting device needs to be synchronized to a master camera.

Alternatively, this output pin may be used as a GPO (General Purpose Output) tally, whose function is programmed in the USER KEYS menu. Default function for the General Purpose Output is Record Tally.



View into Camera CTRL (RS232 Control) Interface Connector
Mating Connector: LEMO FGG.00.304.CLAD27Z

PIN	SIGNAL	DESCRIPTION
1	GROUND	Common Ground
2	232 RX	RS232 RX
3	SS/GPO	Shutter Sync / GPO Output
4	232 TX	RS232 TX

NOTE: When active, the GPO tally presents 3.3V @ 0.04 Amps maximum between pins 1 and 3. When used as Sync Out, the rising edge of the pulse indicates start of exposure. When used as a Tally, the rising edge of the pulse indicates start of record, falling edge represents end of record.

NOTE: A pre-fabricated CTRL interface cable is available from RED Digital Cinema.

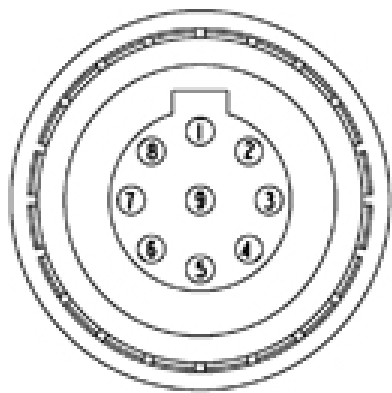
P/N 790-0152 – RS232 – Camera to DB-9 – 3 ft. (1m)

- DB-9 Pin 1: Shutter Sync / GPO
- DB-9 Pin 2: RS232 Tx
- DB-9 Pin 3: RS232 Rx
- DB-9 Pin 4: Ground

RED EPIC OPERATION GUIDE

GIG-E (ETHERNET)

A 9-pin LEMO connector provides a Gigabit Ethernet port for remote camera setup, master / slave camera communication and external metadata ingest.



View into Ethernet Interface Connector
Mating Connector: FGG.0B.309.CLAD32Z

PIN	SIGNAL	DESCRIPTION	DIRECTION
1	B1_DC +	Data Pair C+	--
2	B1_DC -	Data Pair C-	--
3	B1_DD+	Data Pair D+	--
4	B1_DD -	Data Pair D-	--
5	B1_DA-	Data Pair A-	--
6	B1_DA+	Data Pair A+	--
7	B1_DB+	Data Pair B+	--
8	B1_DB-	Data Pair B-	--
9	-	Do Not Connect	--

NOTE: Two pre-fabricated Ethernet interface cables are available from RED Digital Cinema.

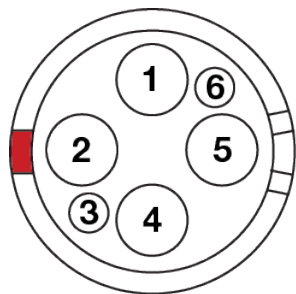
P/N 790-0163 – Ethernet – Camera to Camera – 3 ft. (1m)

P/N 790-0159 – Ethernet – Camera to RJ45 – 3 ft. (1m)

RED EPIC OPERATION GUIDE

DC IN (POWER INPUT)

The 6-pin LEMO connector accepts DC input power between +11.5 V and +17 V DC. Power conditioning provides protection against reverse-polarity connection, ESD, under and over voltage, and over current.



View into DC IN Power Input Connector

Mating Connector: LEMO FGJ.1B.306.CWLD72Z

PIN	SIGNAL	DESCRIPTION
1	+VBATT	Power input, +11.5 to +17 V DC
2		
3	SCL-BATT	Serial Battery Bus Clock
4	GROUND	Power Return (Camera Ground)
5		
6	SCA-BATT	Serial Battery Bus Data

WARNING: It is very important that both pairs of +VBATT and GROUND pins are wired up. DO NOT fabricate power cables with just one each of +VBATT and GROUND pins wired, as this may cause damage to the camera’s power supply; this is not covered by Warranty.

NOTE: Two pre-fabricated DC Power input cables are available from RED Digital Cinema.

P/N 790-0138 – DC Power – REDBRICK® QUICKPLATE to Camera – 18 in. (0.5m)

P/N 790-0164 – DC Power – XLR to Camera – 10 ft. (3m)

RED EPIC OPERATION GUIDE

HDMI OUT

The HDMI output supports an HDTV and PC monitor compatible 10-bit 4:2:2 progressive scan video signal (with embedded audio) at 720p and 1080p resolution.

In addition to video data, the HDMI output also provides 4 channels of embedded audio.

NOTE: Default setting is PREVIEW.

NOTE: HDMI video output is Progressive Scan; it does not support 1080i or 1080PsF modes.

SIDE SSD MODULE



Side SSD Module

A. SSD Slot

B. Viewfinder (LCD/EVF)

The Side SSD Module mounts to the left side of the camera Brain. On the rear face of this module is a slot for inserting a REDMAG 1.8"SSD digital Magazine. Do not attempt to insert any other media type, or any foreign objects into this slot, as damage to the Side SSD Module and / or the camera Brain may occur.

The VIEWFINDER output Module on the front face of the Side SSD Module provides digital video, communications and power interconnection between the camera and a RED EVF or RED LCD digital display. Due to the requirement for absolute data integrity this requires a custom cable manufactured by RED, the pin-out of this interface is not published.

NOTE: Pre-fabricated EVF / LCD cables are available from RED Digital Cinema.

P/N 790-0157 – EVF / LCD Cable – Right Angle to Right Angle – 6 in. (0.15m)

P/N 790-0153 – EVF / LCD Cable – Right Angle to Straight – 18 in. (0.5m)

RED EPIC OPERATION GUIDE

REDMOTE

This section describes the physical connectors on the REDMOTE.



REDMOTE

A. Mini USB

B. Camera Interface

The REDMOTE interface connector allows communication between the REDMOTE and the camera Brain or any expansion module. Make sure these contacts are kept clean and free of any contaminants that may interfere with a reliable electrical contact.

RED EPIC OPERATION GUIDE

APPENDIX D: SUPPORTED LENSES

DSMC CANON MOUNT ELECTRONICALLY SUPPORTED LENSES

Canon EF 100-400mm f/4.5-5.6L IS	Canon EF 600mm f/4L IS
Canon EF 100mm f/2.0 USM	Canon EF 70-200mm f/2.8L IS
Canon EF 100mm f/2.8L Macro IS USM	Canon EF 70-200mm f/2.8L IS II USM
Canon EF 135mm f/2.0L	Canon EF 70-200mm f/4L
Canon EF 135mm f/2.8 Soft Focus	Canon EF 70-300mm f/4-5.6 IS USM
Canon EF 14mm f/2.8L II USM	Canon EF 70-300mm f/4.5-5.6 DO IS USM
Canon EF 15mm f/2.8 Fisheye	Canon EF 800mm f/5.6L IS
Canon EF 16-35mm f/2.8L II	Canon EF 85mm f/1.2L II
Canon EF 17-40mm f/4L	Canon EF 85mm f/1.8 USM
Canon EF 180mm f/3.5L Macro	Canon EF-S 10-22mm f/3.5-4.5 USM
Canon EF 200mm f/2.0L IS	Canon EF-S 17-55mm f/2.8 IS USM
Canon EF 200mm f/2.8L II	Canon EF-S 18-200mm f/3.5-5.6 IS
Canon EF 20mm f/2.8 USM	Canon EF-S 60mm f/2.8 Macro USM
Canon EF 24mm f/1.4L II	Sigma 10-20mm f/3.5 EX DC HSM
Canon EF 24-105mm f/4L IS	Sigma 20mm f/1.8 EX DG ASP RF
Canon EF 24-70mm f/2.8L	Sigma 24-70mm f/2.8 IF EX DG HSM
Canon EF 24mm f/2.8	Sigma 50mm f/1.4 EX DG HSM
Canon EF 28-300mm f/3.5-5.6L IS	Sigma 70-200mm f/2.8 EX DG APO Macro HSM II
Canon EF 28mm f/1.8 USM	Sigma 85mm f/1.4 EX DG HSM
Canon EF 28mm f/2.8	Sigma APO 50-150mm f/2.8 II EX DC APO HSM
Canon EF 300mm f/2.8L IS	
Canon EF 300mm f/4L IS	
Canon EF 35mm f/1.4L	Zeiss Distagon T* 18mm f/3.5
Canon EF 35mm f/2	Zeiss Distagon T* 21mm f/2.8
Canon EF 400mm f/2.8L IS	Zeiss Distagon T* 25mm f/2
Canon EF 400mm f/4.0 DO IS	Zeiss Distagon T* 28mm f/2
Canon EF 400mm f/5.6L	Zeiss Distagon T* 35mm f/2
Canon EF 500mm f/4L IS	Zeiss Planar 50mm f/1.4 ZE
Canon EF 50mm f/1.2L	Zeiss Makro-Planar 50mm f/2
Canon EF 50mm f/1.4 USM	Zeiss Planar T* 85mm f/1.4
Canon EF 50mm f/2.5 Compact Macro	Zeiss Makro-Planar 100mm f/2

DSMC NIKON MOUNT ELECTRONICALLY SUPPORTED LENSES

AF-S Nikkor 24mm f/1.4 G ED

AF-S Nikkor 35mm f/1.4 G

AF-S Nikkor 50mm f/1.4 G

AF-S Micro-Nikkor 60mm f/2.8 G ED

AF-S Nikkor 85mm f/1.4 G

AF-S Nikkor 14-24mm f/2.8 G ED

AF-S Nikkor 24-70mm f/2.8 G ED

AF-S Nikkor 70-200mm f/2.8 G II ED VR

DSMC LEICA-M MOUNT LENSES

The RED DSMC LEICA-M Mount is compatible with all Leica M-series lenses with focal lengths of 50mm and greater EXCEPT the 50mm f2.0 Dual-Range Summicron. The 50mm Dual-Range Summicron has a protruding lug on the exterior of the lens body for mounting a supplementary finder, and this lug interferes with the DSMC LEICA-M Mount's lock ring.

Most Leica lenses with focal lengths of less than 50mm will encounter mechanical interference between the rear lens cell and the camera's front panel.

NOTE: Attempting to mount Leica lenses of focal lengths of less than 50mm could result in damage to the lens and/or the camera.

A new OLPF frame (included) is required to use the Leica-M mount

Replacement OLPF frame is compatible with all DSMC lens mounts

OLPF frame upgrade may be performed by customer or RED, free of charge

RED EPIC OPERATION GUIDE

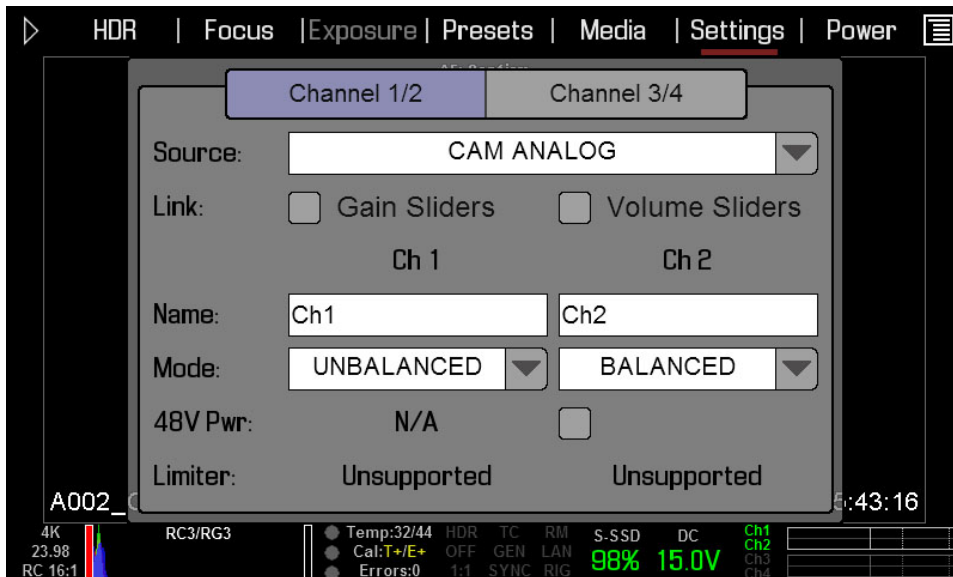
APPENDIX E: AUDIO SUBSYSTEM INFORMATION

AUDIO FORMAT

The audio format is always either 2 or 4 channels of 24-bit audio data recorded at 48kHz. The audio data is embedded in the R3D file and can be exported from REDCINE-X into separate audio files.

CHANNEL SETUP

The audio channels are set up under SETTINGS > AUDIO > AUDIO CHANNELS. Separate tabs exist to set up the channel 1/2 and channel 3/4 properties.



SOURCE SELECTION

Audio is always recorded at channel pairs. Each of the two channel pairs can be assigned to one of the following sources:

None

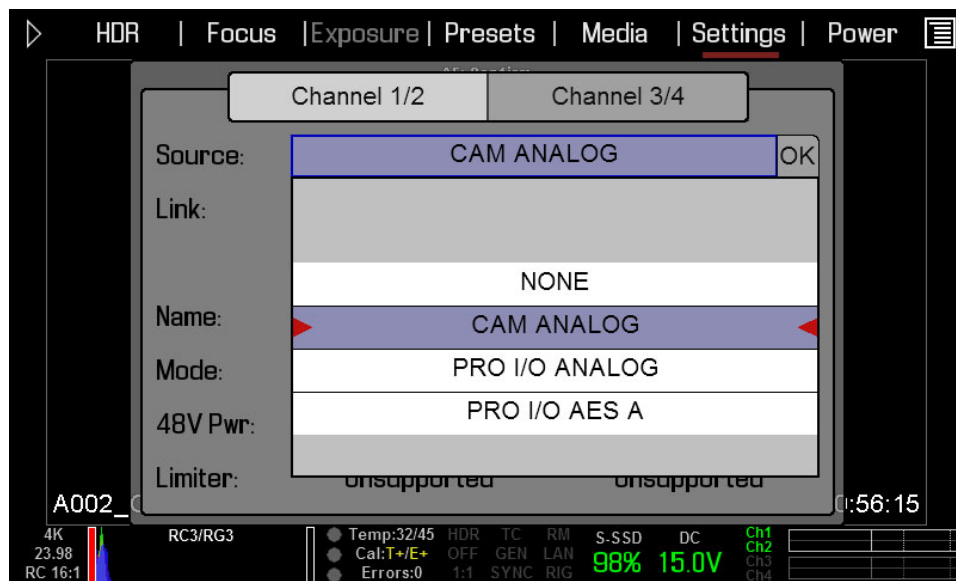
Camera Analog Microphone Input (Cam Analog)

Pro I/O Analog Microphone/Line In Input (Pro I/O Analog)

Pro I/O AES A or AES B Digital Input (Pro I/O AES A)

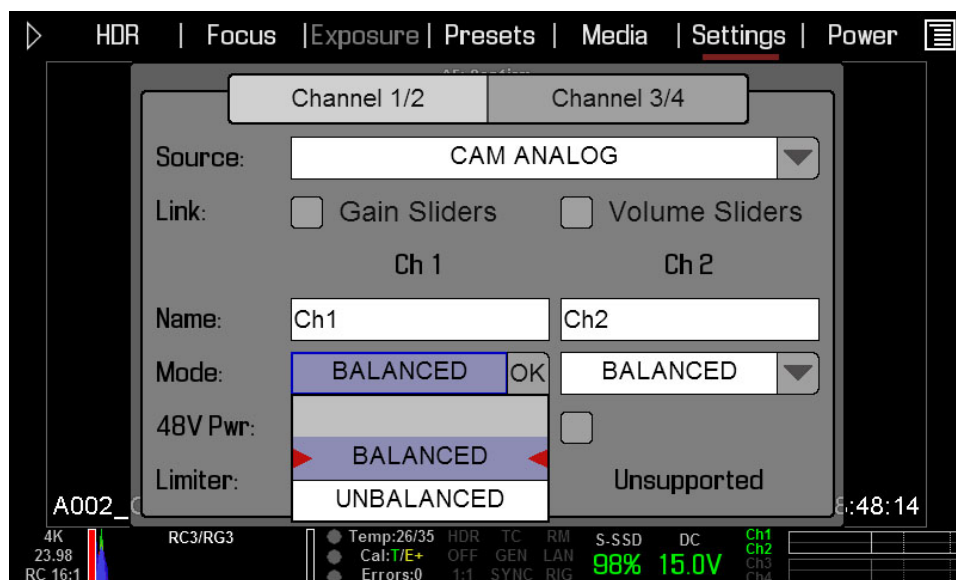
NOTE: AES A can only be assigned to channel 1/2, and AES B can only be assigned to channel 3/4.

RED EPIC OPERATION GUIDE



CHANNEL MODES

The analog sources can be set to different modes to match the incoming audio signals. The following camera input modes are available: BALANCED MICROPHONE, UNBALANCED MICROPHONE. If you're using the PRO-I/O MODULE, these additional modes are also available: LINE IN 0 DBU and LINE IN 0 VU



BALANCED MICROPHONE

Balanced microphone input. Usually used with microphones that provide XLR connectors and have an internal battery. If you select BALANCED, you can enable the 48V Phantom Power.

UNBALANCED MICROPHONE

Unbalanced microphone input with 3.3V bias. This type of input is usually provided by unpowered

RED EPIC OPERATION GUIDE

microphones with 3.5 mm TRS plug.

LINE IN 0 DBU

Fixed input gain with limiter settings if limiter is enabled. (Only available with the PRO-I/O MODULE.)

LINE IN 0 VU

Same gain as 0 dBu but different compression/limiter settings if enabled. If no limiter is enabled, Line In 0 dBu and Line In 0 VU behave the same. (Only available with the PRO-I/O MODULE.)

PHANTOM POWER

Audio inputs that are set to BALANCED MICROPHONE input can enable the 48V phantom power on a per-channel basis.

NOTE: Phantom Power is not available on non-upgraded EPIC-M's and early EPIC-X. If your camera does not allow you to select PHANTOM POWER, please contact your Bomb Squad representative for upgrade information.

LIMITER

A limiter can be added to the analog input signal chain that adds about 12dB dynamic headroom to avoid clipping on signal spikes. While it is best practice to use an external audio mixer to control the signal strength the limiter can be used in more dynamic environments where an external mixer is not practical to reduce the risk of clipped audio samples.

NOTE: The limiter is not available on non-upgraded EPIC-M's and early EPIC-X. Please contact your Bomb Squad representative for upgrade information.

AUDIO RECORDING

Audio Recording is enabled if any of the input channel pairs are set to anything other than NONE. For successful audio recording, the following parameters need to be set correctly:

At least one channel pair has a currently present source selected

Input gain is set correctly so that the Peak Meter shows valid data

None of the following modes are enabled:

- Varispeed mode (framerate differs from project rate)
- Single frame MoCo mode
- Timelapse mode
- Ramp mode
- Single frame stills mode

NOTE: Even if audio is not recorded (in varispeed, single frame, timelapse, or ramp mode), audio will be passed through to the headphones.

RED EPIC OPERATION GUIDE

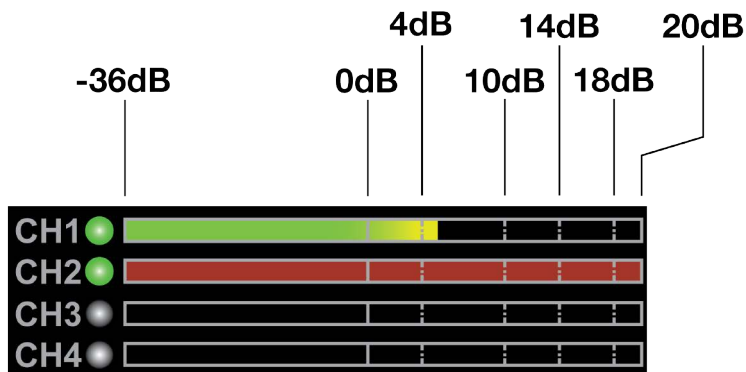
PEAK METER

The peak meters always show the incoming audio signal, no matter if the channel is recorded or not, as long as a source is selected.

Actively recorded channels are drawn with a lighter outline and the channel indicator left of the peak meter will be green.

The peak meters are updated 12 times per second with the maximum signal from the last 1/12 of a second period. In case the input signal exceeds 19dBu the whole bar will be filled with red.

The total range of the peak meter is -36 dB to 20dB. (Values below 0 dB are shown with half resolution) For reference the following markers are supplied on the peak meter: Solid marker at 0 dB, Dashed marker at 4,10,14,18 dB.



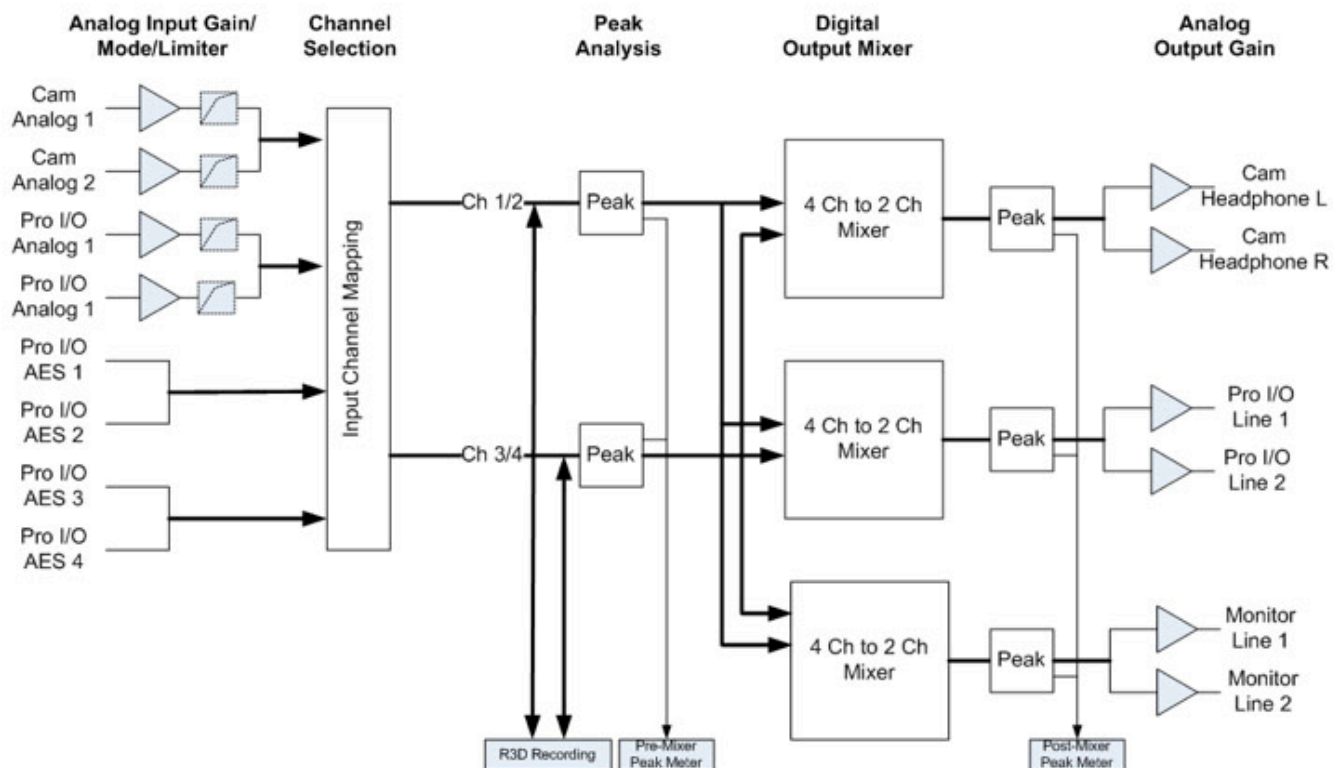
Channel 1/2 Enabled for Recording
Channel 1 Around 5dB
Channel 2 Clipping

RED EPIC OPERATION GUIDE

DATA PATH

The following diagram outlines the data flow in Preview. The only difference in playback is that the data comes from the R3D file and the input channel selection is disabled.

Audio Data Path

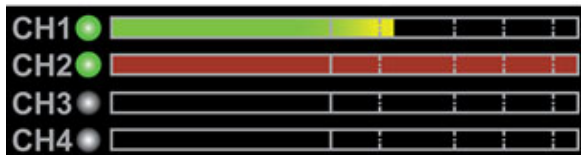


HD-SDI/HDMI EMBEDDED AUDIO

HDMI/HD-SDI audio output is limited to the first two channels and the channels will be the same between HDMI and HD-SDI.

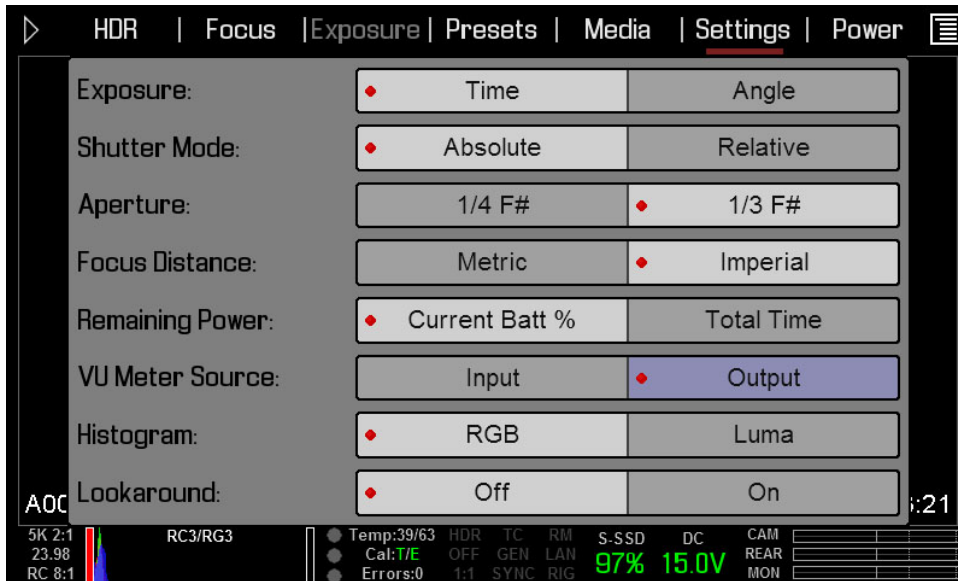
AUDIO CONTROL

Audio channel level inputs are displayed in the lower section of the screen. When audio is enabled, the circle next to CH1, CH2 etc... will be Green and the box around the signal will be highlighted.



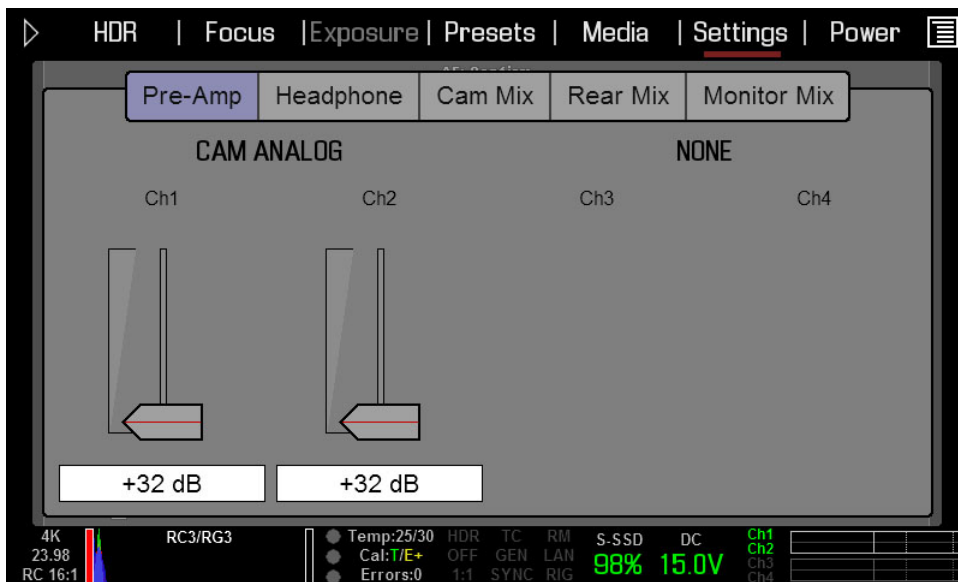
When setting the levels for Camera, Rear, and Monitor Mix, the VU meter will show the output levels for these ports. The display can be permanently switched to display the audio levels for the output, which is helpful in external recording mode. To toggle the VU Meter Source between input and output, go to **SETTINGS > DISPLAY > MODES**.

RED EPIC OPERATION GUIDE



PRE-AMP

Allows you to adjust pre-amplifier levels. Range 30 to 60 dB.



HEADPHONE

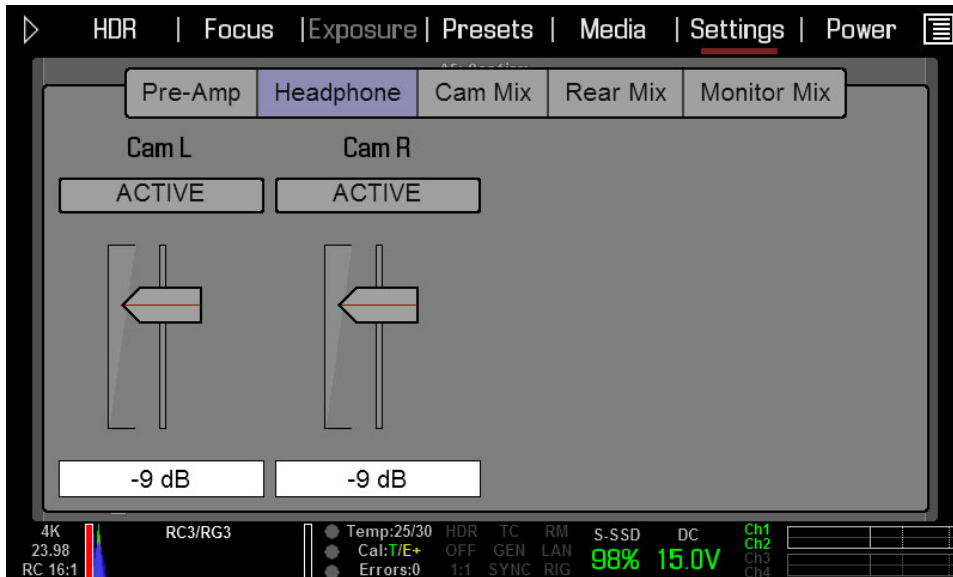
Allows you to adjust levels for headphones that you plug into the DSMC brain. Range -28 to -0 dB.

The headphone output volume can be set individually for each channel. (Or can be linked together as the input gain controls.)

Additionally, the output of each channel may be muted individually.

The signal strength of the line out cannot be controlled and is fixed at -15 dB gain. Line input will pass without gain through the system.

RED EPIC OPERATION GUIDE



CAM MIX, REAR MIX, AND MONITOR MIX

Cam Mix (Camera Mix): Controls audio for the camera.

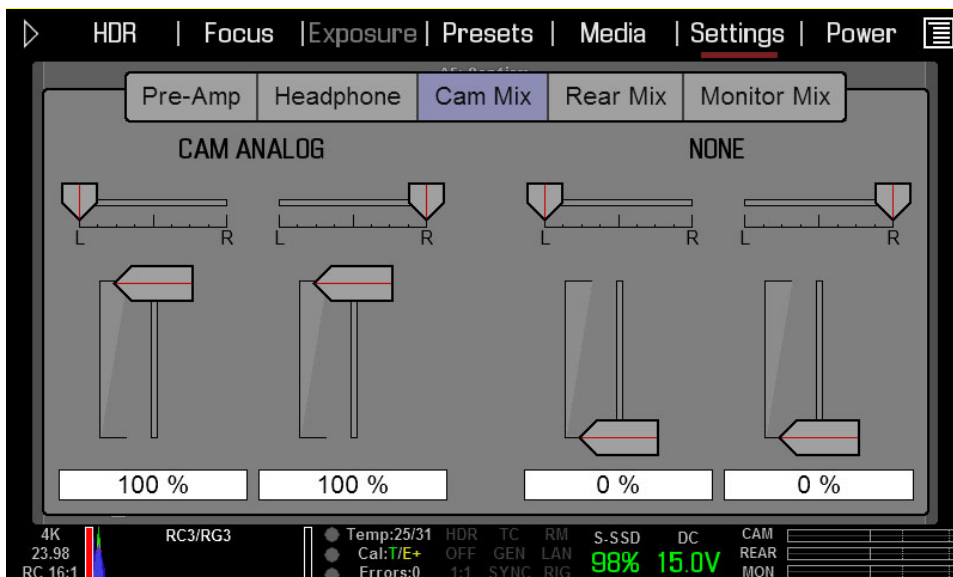
Rear: Controls audio for any rear module, such as the PRO I/O MODULE. The input gain is fixed.

Monitor: Controls audio for all monitors that provide audio.

Audio tracks may be assigned to the Left, Middle, or Right side of a stereo mix.

Additionally each channel can be enabled/disabled independently in the output mix.

As this is a digital mixer, each output is normalized to not exceed the output signal range. This means that if for example 1 channel is passed through to an output and a second channel is mixed into the same output, the level of the first channel will drop to half.



AUDIO DURING PLAYBACK

RED EPIC OPERATION GUIDE

During playback the same audio controls for the volume out and the headphone and Pro I/O mixer are available. All channels recorded will be played back.

Audio output will be unmuted automatically when entering playback mode.

RED EPIC OPERATION GUIDE

APPENDIX F: DEFAULT KEY FUNCTIONS

CAMERA BRAIN

KEY	FUNCTION	KEY	FUNCTION
Record Half Press	Key Disabled-	Record Half Release	-Key Disabled-
Record Full Press	Record: Toggle	--	--

SIDE HANDLE

KEY	FUNCTION	KEY	FUNCTION
User A Press	AF Mode: Cycle	User B Release	-Key Disabled-
User B Press	WB: Auto Calc	User C Release	-Key Disabled-
User C Press	Magnify: Toggle	User D Release	-Key Disabled-
User D Press	Exposure Check: Toggle	User 1 Release	-Key Disabled-
User 1 Press	Slot: Set ISO	User 2 Release	-Key Disabled-
User 2 Press	Slot: Set Aperture	User 3 Release	-Key Disabled-
User 3 Press	Slot: Set Shutter	User 4 Release	-Key Disabled-
User 4 Press	Slot: Set Color Temp	User 5 Release	-Key Disabled-
User 5 Press	Exposure Check: Toggle	User 6 Release	-Key Disabled-
User 6 Press	-Key Disabled-	User 7 Release	-Key Disabled-
User 7 Press	Eject Media	User 1+4 Release	-Key Disabled-
User 1+4 Press	SH: Toggle Key Lock	Record Half Release	-Key Disabled-
Still Select	Focus Mode: Still	Record Full Release	-Key Disabled-
Movie Select	Focus Mode: Motion	Backlight Release	-Key Disabled-
Record Half Press	AF: Start	Nav Menu Release	-Key Disabled-
Record Full Press	Record: Toggle	Nav North Release	-Key Disabled-
Backlight Press	SH: Toggle Backlight	Nav South Release	-Key Disabled-
Nav Menu Press	Navigation: Menu	Nav East Release	-Key Disabled-
Nav North Press	Navigation: Up	Nav West Release	-Key Disabled-
Nav South Press	Navigation: Down	Nav Enter Release	-Key Disabled-
Nav West Press	Navigation: Right	Rocker + Release	-Key Disabled-
Nav East Press	Navigation: Left	Rocker - Release	-Key Disabled-
Nav Enter Press	Navigation: Select	Rotary Front CW	Navigation: CW
Rocker + Press	Iris: Open	Rotary Jog CW	Navigation: CW
Rocker - Press	Iris: Close	Rotary Front CCW	Navigation: CCW
User A Release	-Key Disabled-	Rotary Jog CCW	Navigation: CCW

RED EPIC OPERATION GUIDE

SIDE SSD MODULE

KEY	FUNCTION	KEY	FUNCTION
User 1 Press	-Key Disabled-	User 1 Release	-Key Disabled-
User 2 Press	-Key Disabled-	User 2 Release	-Key Disabled-
User 1+2 Press	Eject Media	Record Half Release	-Key Disabled-
Record Half Press	AF: Start	Record Full Release	-Key Disabled-
Record Full Press	Record: Toggle	--	--

REDMOTE

KEY	FUNCTION	KEY	FUNCTION
User A Press	AF Mode: Cycle	Nav Enter Press	Navigation: Select
User B Press	RAW Check: Toggle	Rocker + Press	Iris: Open
User C Press	Magnify: Toggle	Rocker - Press	Iris: Close
User D Press	Exposure Check: Toggle	Rotary CW	Navigation: CW
Still Select	Focus Mode: Still	Rotary CCW	Navigation: CCW
Movie Select	Focus Mode: Motion	User A Release	-Key Disabled-
Record Half Press	AF: Start	User B Release	-Key Disabled-
Record Full Press	Record: Toggle	User C Release	-Key Disabled-
Nav Menu Press	Navigation: Menu	User D Release	-Key Disabled-
Nav North Press	Navigation: Up	Record Half Release	-Key Disabled-
Nav South Press	Navigation: Down	Record Full Release	-Key Disabled-
Nav East Press	Navigation: Right	Rocker + Release	-Key Disabled-
Nav West Press	Navigation: Left	Rocker - Release	-Key Disabled-

DISPLAY (BRAIN)

KEY	FUNCTION	KEY	FUNCTION
LCD User 1 Press	Magnify: Toggle	LCD Down Arrow Press	Decr. LCD Brightness
LCD User 2 Press	Exposure Check: Toggle	EVF User 1 Press	Magnify: Toggle
LCD Up Arrow Press	Incr. LCD Brightness	EVF User 2 Press	Exposure Check: Toggle

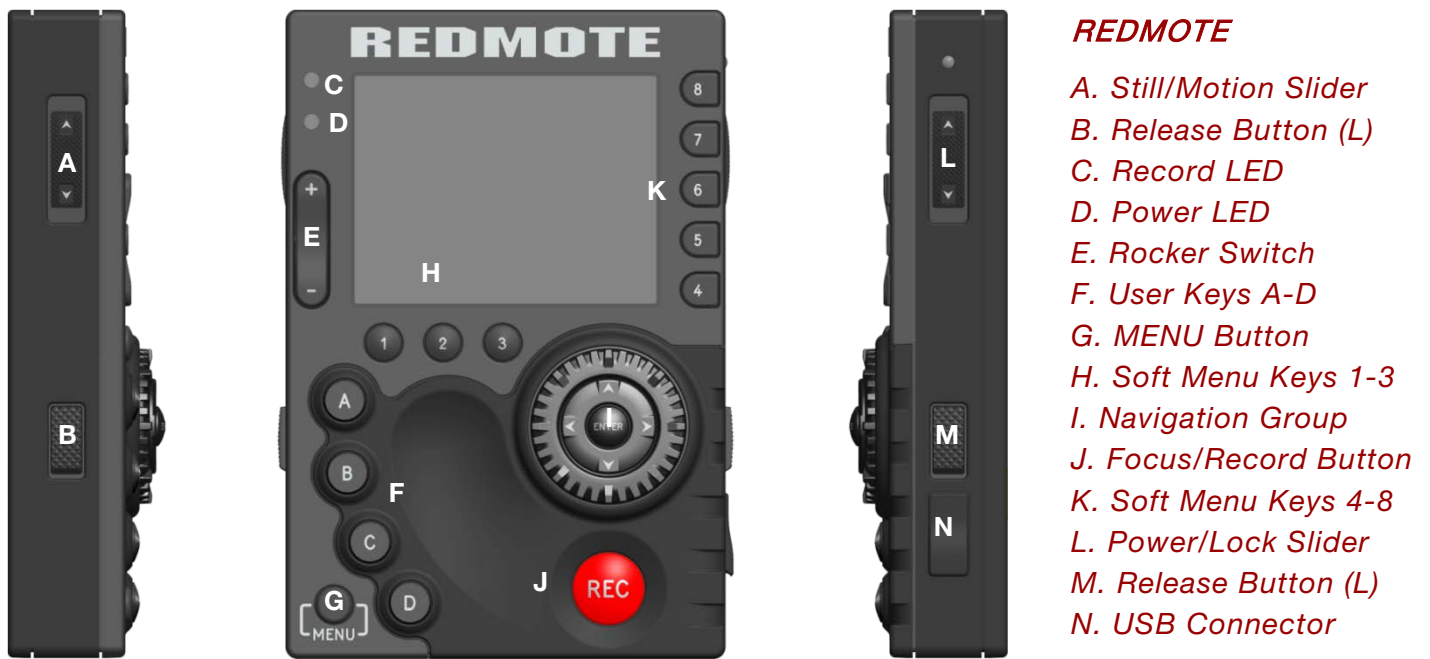
RED EPIC OPERATION GUIDE

APPENDIX G: REDMOTE OPERATION

CONTROL, CONNECTORS AND DISPLAY

This section describes the REDMOTE physical controls, connectors and color LCD display.

CONTROLS



STILL / MOTION SWITCH

The STILL/MOTION toggle switch is used to switch between STILL operation (DOWN) and MOTION operation (UP). When the toggle switch is set to the MOTION position, all camera settings and defaults are movie specific. When the toggle switch is set to the STILL position, all camera settings and defaults are stills photography specific.

NOTE: In Version 3.x software the STILL/MOTION switch is disabled. Default mode is MOTION.

LEDS

There are two status LED indicators located above the rockers switch on the left side of the LCD display.

The upper LED is used to signal camera readiness and camera record status.

Red – Camera Startup / Camera Recording.

RED EPIC OPERATION GUIDE

The lower LED is used to signal camera readiness and REDMOTE communication status to the camera.

Green – Camera Ready / REDMOTE connected.

Blinking Green – Searching / Establishing communication

ROCKER SWITCH

The function of the ROCKER SWITCH may be assigned by the operator to one of a number of operational controls. Refer to SECONDARY MENUS > SETTINGS > SETUP > KEYS / SHORTCUTS.

USER FUNCTION KEYS

The function of each User Function Key may be assigned by the operator to one of a number of operational controls. Refer to SECONDARY MENUS > SETTINGS > SETUP > KEYS / SHORTCUTS.

Default settings for User Function Keys A-D are as follows:

User Key A – Toggles Auto Focus

User Key B – Toggles View RAW

User Key C – Toggles Focus Check (1:1 Magnify)

User Key D – Toggles Sensor RAW Exposure Check

MENU BUTTON

Below and to the left of the User Keys is the MENU button, press to switch between primary level and secondary level Camera menus. When in Camera menus or REDMOTE menus, press once to exit menus.

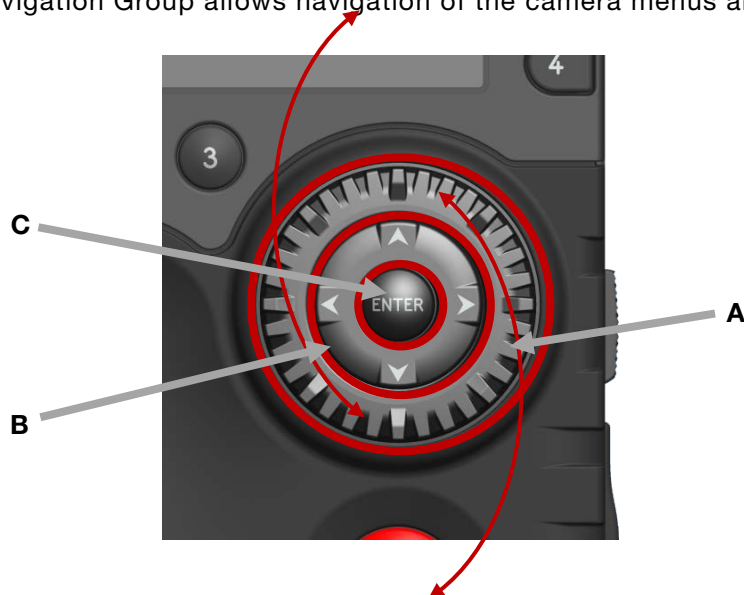
SOFT MENU BUTTONS 1-3

Below the LCD are three Soft Menu Buttons, whose specific functions are indicated by the LCD screen. For complete information refer to OPERATION > REDMOTE MENUS > SOFT MENU BUTTONS 1-3.

RED EPIC OPERATION GUIDE

NAVIGATION GROUP

The Navigation Group allows navigation of the camera menus and adjustment of selected parameters.



REDMOTE Navigation Group

- A. Scroll Wheel*
 - B. Direction Keys*
 - C. Enter Button*
-

The Navigation Group has three separate operational capabilities.

SCROLL WHEEL

The Scroll Wheel allows the operator to select and adjust the values of selected camera parameters.

DIRECTION KEYS

The Direction Keys allows Left / Right / Up / Down navigation thru the camera menus to select a desired parameter for adjustment.

ENTER BUTTON

The Enter button allows confirmation of a parameter adjustment or operational mode selection.

FOCUS AND RECORD BUTTON

Below the Navigation Group is the focus and record button. A half press initiates Auto Focus; a full press initiates Stills capture or starts /stops a Movie recording.

When recording, the upper LED will illuminate Red and the Timecode readout on the REDMOTE LCD will also display in red colored text.

NOTE: In Version 3.x software the frame count of the Timecode is not displayed. This is normal and does not indicate an error.

SOFT MENU BUTTONS 4-8

To the right of the LCD are five Soft Menu Buttons. These buttons select a variety of camera status pages. For complete information refer to OPERATION > REDMOTE MENUS > SOFT MENU BUTTONS 4-8.

NOTE: In Version 3.x software, Soft Menu Buttons 7 and 8 are undefined.

RED EPIC OPERATION GUIDE

POWER / KEY LOCK SWITCH

If the REDMOTE is powered OFF, moving and holding the switch in the down (POWER) direction for 2 seconds will power UP the REDMOTE and if the REDMOTE is powered ON, moving and holding the switch in the down (POWER) direction for 5 seconds will power DOWN the REDMOTE.

Moving the switch to the up (LOCK) position will lockout all REDMOTE buttons to prevent unintentional operation. When in the LOCK position, KEYS LOCKED will be displayed in red text above the SOFT MENU BUTTONS 1-3 on the REDMOTE LCD display.

USB POWER PORT

The USB port may be used to charge the REDMOTE internal battery from a suitable USB power source. Refer to CHARGING / BATTERY LIFE > CHARGING USING USB CONNECTOR for complete information.

OPERATION

DOCKING AND UNDOCKING

This section describes how to physically dock / undock the REDMOTE to / from the camera Brain or the back of the rearmost expansion module.

DOCKING

- 1 Place the female V-Mount of the REDMOTE over the male V-Mount of the camera Brain or rearmost module.



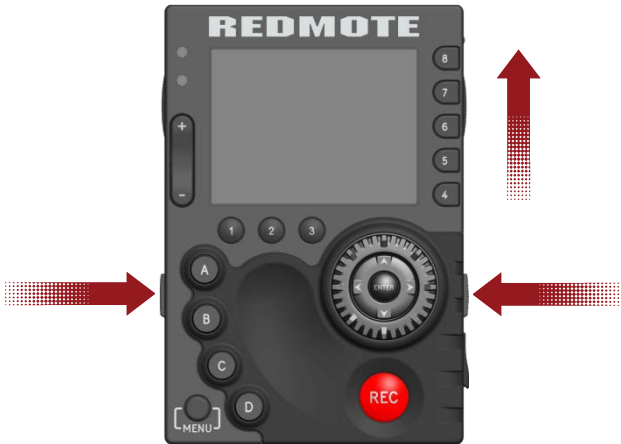
For Illustration Only, Rear Surface of REDMOTE Should Face Towards Camera

2. Slide the REDMOTE down until a click is heard which indicates the REDMOTE is securely attached.

RED EPIC OPERATION GUIDE

UNDOCKING

1. Depress the two latch release buttons located on each side of the REDMOTE.
2. Slide the REDMOTE upward to release from the V-Mount of the camera Brain / rear most module.
3. Remove the REDMOTE.



POWER UP / DOWN

Located on the upper right side of the REDMOTE is the Power / Key Lock Switch (refer to [CONTROLS](#)).

POWER UP

CONNECTED TO CAMERA

If the REDMOTE is physically attached to a camera, when the camera is powered up the REDMOTE will automatically power up along with the camera.

NOT CONNECTED TO CAMERA

To manually power up the REDMOTE, slide and hold the Power / Key Lock Switch in the down direction for 2 seconds, then release.

POWER DOWN

USING CAMERA

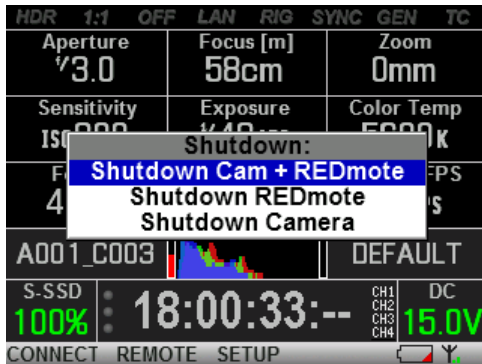
When REDMOTE is connected to the camera and the camera is powered down, the REDMOTE will also power down. When disconnected from the camera, the REDMOTE will not power down with the camera.

USING REDMOTE

To power down REDMOTE, slide and hold the Power / Key Lock Switch in the down direction for 5 seconds.

Or slide and hold the Power / Key Lock Switch in the down direction momentarily, then release. A screen will display with options to power down the REDMOTE, the Camera, or REDMOTE and Camera together. Select the desired option and press the ENTER key in the REDMOTE Navigation Group.

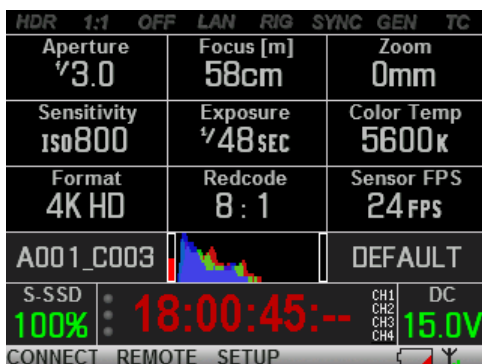
RED EPIC OPERATION GUIDE



NOTE: Wireless mode shown. When docked to camera, SHUTDOWN CAMERA is not displayed.

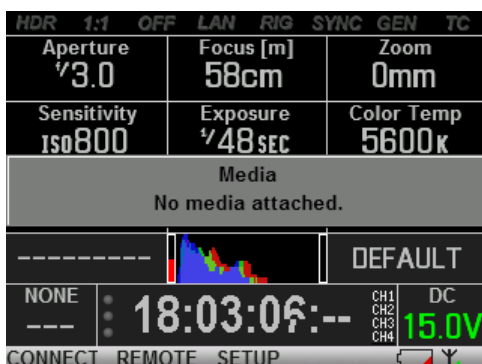
RECORDING

To record, press the Red REC (record) button. If media is connected and properly formatted, the upper LED will illuminate Red and the Timecode value displayed in the LCD will change to Red text.



To stop recording, press the REC button a second time. After recording to media is completed, the upper LED will go out and the Timecode value displayed in the LCD will change back to White text.

NOTE: If media is NOT connected when record is requested, the REDMOTE LCD and camera VIEWFINDER (MENUS) output will indicate “NO MEDIA ATTACHED”.



RED EPIC OPERATION GUIDE

ACCESSING CAMERA CONTROLS / SETTINGS

The Navigation Group is used to navigate through camera menus. Refer to CAMERA OPERATIONAL CONTROLS > REDMOTE > NAVIGATION GROUP. The camera settings and status are displayed on the REDMOTE LCD. Refer to BASIC OPERATION > GRAPHICAL USER INTERFACE AND NAVIGATION > REDMOTE.

CHANGING CAMERA SETTINGS

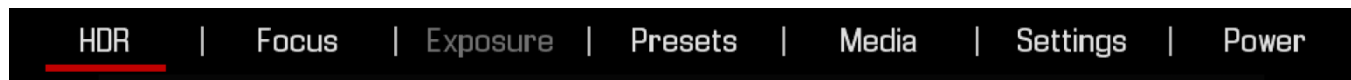
USING CAMERA LCD / EXTERNAL MONITOR AS REFERENCE

To adjust a parameter value displayed on the camera's Upper Status Group, first note the red colored bar (located under 24fps in this example), indicating the currently active parameter for instant adjustment.



Use the NAVIGATION GROUP directional pad to move the cursor to a different parameter if desired, then press the ENTER key to select that parameter and use the Scroll Wheel to adjust that parameter's value. To confirm the change in parameter value and to exit the adjustment menu, press the ENTER button.

To access the camera's menus, press the MENU button at the lower left. The MENU displays on the EVF, LCD or external monitors if the LCD and/or EVF are not connected disconnected.



Use the NAV GROUP to make changes to the cameras settings. Use the scroll wheel and directional pad to move the cursor to navigate and make changes to the desired settings. When a desired setting change is made, press the ENTER button or the directional pad UP arrow to exit from that setting.

Exiting Menus to Main Screen

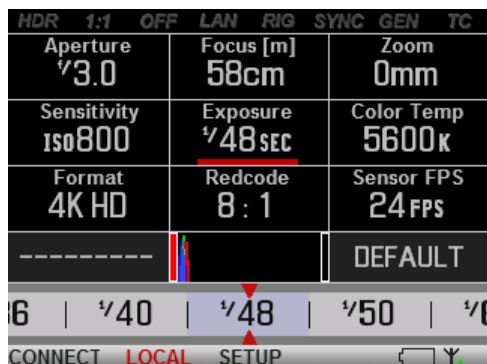
To EXIT from the Secondary Menus and return to the main screen:

Press the MENU button until the main screen is displayed.

USING REDMOTE LCD STAND-ALONE

The LOCAL function of the REDMOTE allows you to adjust the camera settings from the REDMOTE while observing the parameters directly on the REDMOTE LCD as opposed to on the camera LCD or an external monitor. For complete details refer to REDMOTE MENUS > SOFT MENU BUTTONS 1-3 > 2 REMOTE > LOCAL.

RED EPIC OPERATION GUIDE



ADVANCED OPERATION: REDMOTE MENUS

SOFT MENU BUTTONS 1-3

Located below the main LCD display are three Soft Menu Buttons, who access advanced function menus identified by text in the LCD directly above the corresponding button. These menus control wireless connection (CONNECT), camera or local menus (REMOTE/LOCAL) and system setup (SETUP).

WIRELESS CONNECT: SOFT MENU BUTTON 1

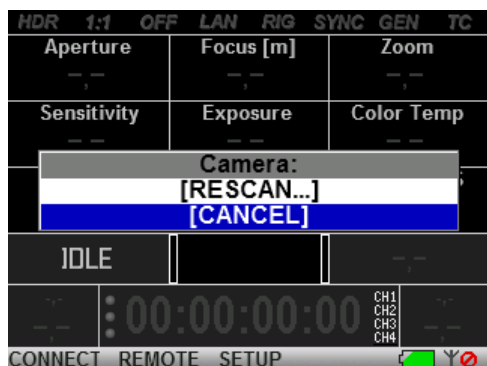
NOTE: This Button is hidden if REDMOTE is attached to the camera or rear-most camera module.

NOTE: If a REDMOTE has previously been successfully paired with a camera, and the REDMOTE has scanned the wireless network and found that camera, the following operation can be bypassed as the REDMOTE will auto scan and connect to that camera each time it is powered ON and undocked.

CONNECT REDMOTE TO A PAIRED CAMERA

NOTE: The following procedure assumes the camera has already been paired and named DEFAULT under the camera's SETTINGS > SETUP > REDMOTE and COMMUNICATION menus.

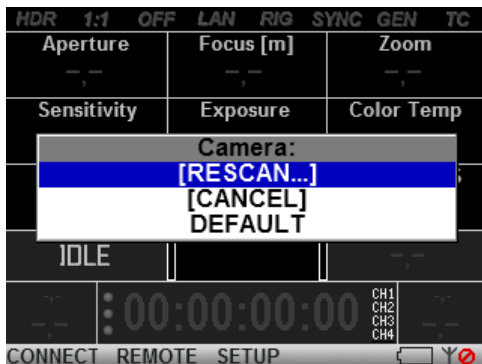
1. Press CONNECT to initiate a scan by the REDMOTE for available paired cameras in wireless range.
2. If the REDMOTE fails to find a camera it has been paired with the following screen will be displayed.
Select RESCAN and press the ENTER button in the Navigation Group to force a second scan for paired cameras in wireless range. A wireless scan typically takes 20-30 seconds.



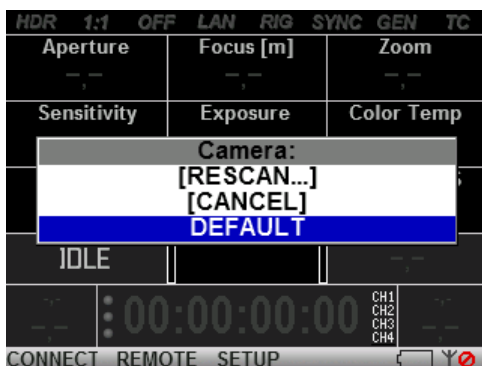
3. When REDMOTE finds a camera or cameras it has been paired with in wireless range, the name of the

RED EPIC OPERATION GUIDE

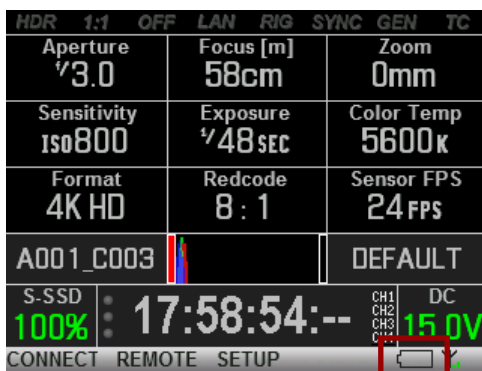
available camera or cameras will be displayed - for example a single camera named DEFAULT.



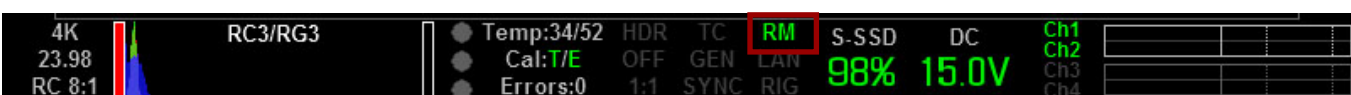
4. Select the desired camera to connect to for REDMATE wireless operation and press the ENTER button in the Navigation Group. The REDMATE will connect to the selected camera.



5. Once connected, the REDMATE will display the key operating parameters of the selected camera. The wireless signal strength will be shown in the lower Right corner of the REDMATE screen.



6. The camera VIEWFINDER monitor output will confirm REDMATE is wireless connection by displaying RM and a signal strength icon in Green on the Lower Status Group.

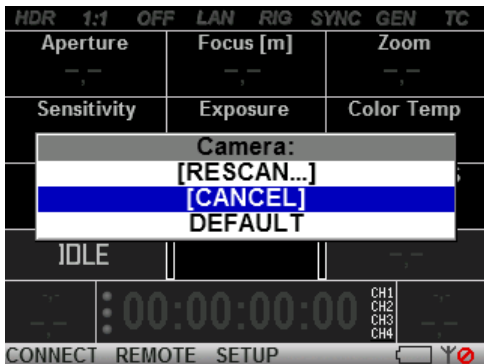


NOTE: Once this procedure has occurred once, the REDMATE will automatically search for the camera each time it is undocked, until the paired camera selection is changed.

RED EPIC OPERATION GUIDE

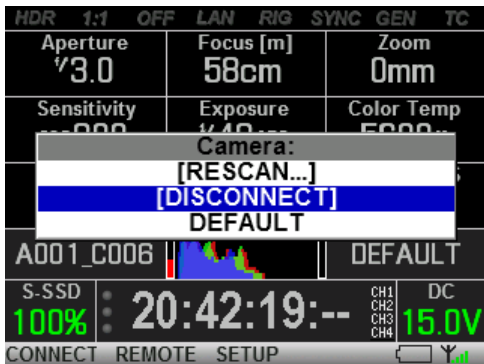
CANCEL

If you wish to exit the CONNECT menu at any time press CANCEL.



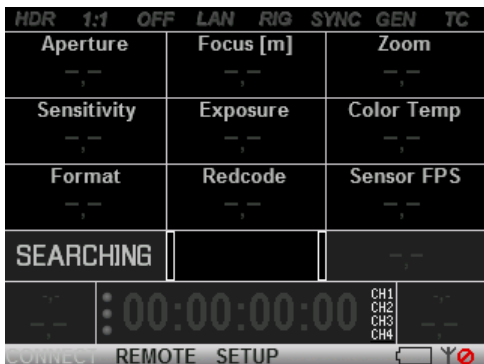
DISCONNECT

To stop communicating wirelessly with the camera, select Soft Menu Button 1 Connect, then select DISCONNECT and press the ENTER key in the Navigation Group.



RECONNECTING IF SIGNAL IS LOST

On loss of wireless communication REDMOTE will scan for the camera it was last paired with.



If the REDMOTE is unable to re-connect after 30 seconds, it will enter the manual SCAN menu, follow the procedure outlined about to scan and identify camera(s) that you wish to connect to.

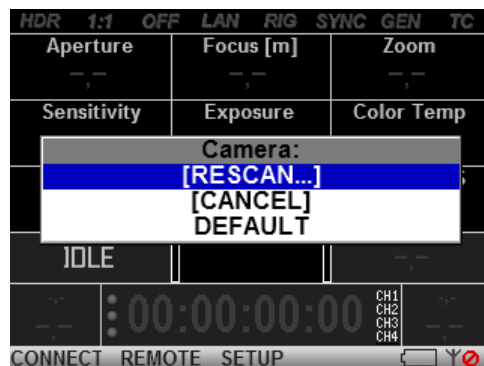
RED EPIC OPERATION GUIDE

OPERATING WITH MULTIPLE CAMERAS FROM A REDMOTE

To control more than one camera from a single REDMOTE, first pair the REDMOTE with each camera. After pairing REDMOTE to the desired cameras, press Soft Menu Button 1: CONNECT. Available cameras will be listed.

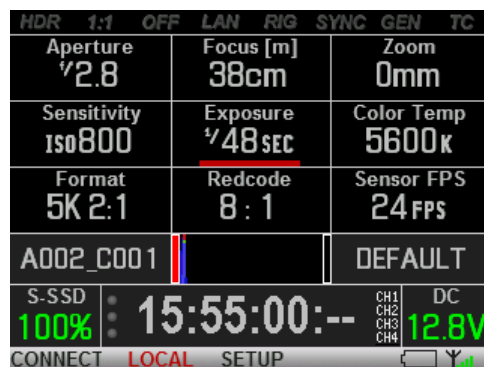


Select the camera you wish to control and press the ENTER button. When you want to switch to a different camera, press Soft Menu Button 1: CONNECT again to list available cameras and re-select.



REDMOTE OR LOCAL MENUS: SOFT MENU BUTTON 2

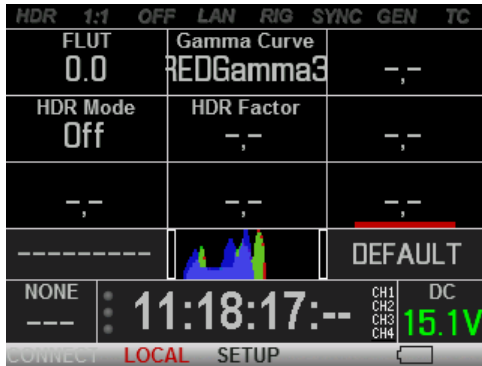
When selected allows the user to toggle the REDMOTE between REMOTE and LOCAL menus.



RED EPIC OPERATION GUIDE

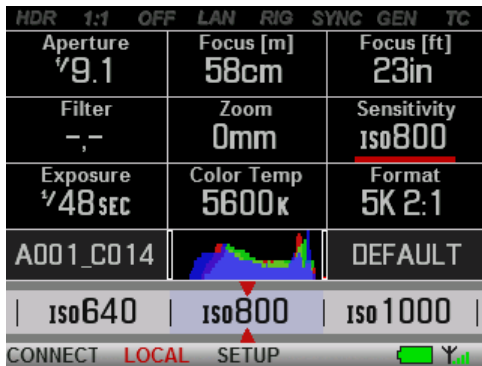
REMOTE

Allows the user to adjust camera settings from REDMOTE, by navigating the camera menus appearing on the VIEWFINDER output of the camera, with summary data only appearing on the REDMOTE LCD



LOCAL

Allows the user to adjust camera settings from REDMOTE, by navigating camera menus appearing on the REDMOTE LCD, with summary data only appearing on the VIEWFINDER output of the camera.



CUSTOMIZING LOCAL MENUS

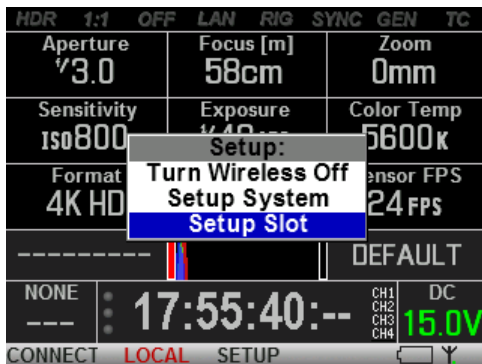
When operating in LOCAL mode, REDMOTE provides the user the option to configure which parameters to display in each of the parameter status windows. You can assign the parameters to one of the 5 pages of information available under Soft Menu Buttons 4-8.

To customize parameters:

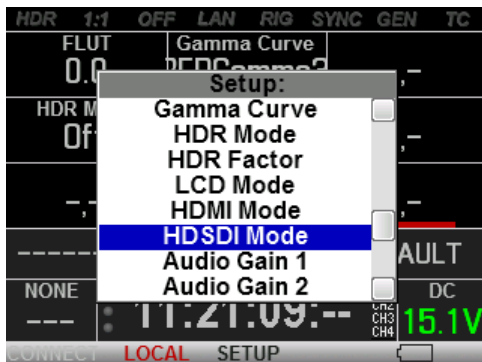
1. Ensure camera is ON and wirelessly connected to REDMOTE.
2. If Soft Menu Button 2 reports as REMOTE, press it once so it reports LOCAL.
3. Select the Soft Menu Button page you would like to set the parameter on from the right hand side of the LCD. Refer to SOFT MENU BUTTONS 4-8.
4. Use the directional arrows on the Navigational Control to move the Red cursor to the desired location within that page to place the parameter.
5. Now press SETUP: Soft Menu Button 3.

RED EPIC OPERATION GUIDE

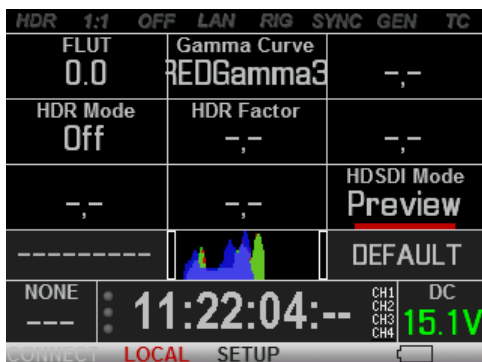
6. Select “Setup Slot” and press the ENTER button.



7. A new Setup window will appear displaying available parameters to display.



8. Select the desired parameter and press the ENTER button.

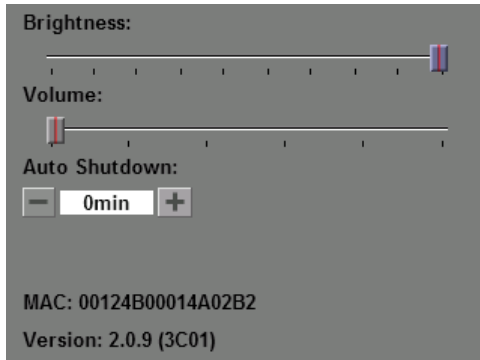


9. You may now control this parameter directly from the REDMOTE.

RED EPIC OPERATION GUIDE

REDMOTE SETUP: SOFT MENU BUTTON 3

When pressed, SETUP provides the option of forcing the REDLINK wireless link ON or OFF and selecting the following REDMOTE Setup menu.



Adjustable parameters include LCD screen brightness; beep speaker Volume and Auto Shutdown time. In the lower section of the display is the MAC address and the current firmware build of the REDMOTE

Brightness

The BRIGHTNESS control adjusts the LCD backlight intensity. Set value to maximum for daylight visibility, set value lower for nighttime operation or for maximum battery run time when operating in wireless mode.

Default value is Maximum.

Volume

The VOLUME control adjusts the loudness of the beep speaker. As you adjust this value the REDMOTE will beep the speaker to give an audible confirmation of the selected volume. Default value is Minimum.

Auto Shutdown

The AUTO SHUTDOWN control adjusts the amount of time a REDMOTE will continue to operate when in the wireless mode after no detected activity (i.e. no button presses are detected) before powering down.

Default value is OFF (REDMOTE will operate continuously until manually powered down.)

RED EPIC OPERATION GUIDE

DISPLAY LAYOUT: SOFT MENU BUTTONS 4-8

To the right of the LCD are five Soft Menu buttons 4-8. These buttons select between a variety of camera status page layouts.

NOTE: In Version 3.x software, buttons 7 and 8 are undefined.

HDR	1:1	OFF	LAN	RIG	SYNC	GEN	TC
Aperture Ʒ3.0		Focus [m] 58cm			Zoom 0mm		
Sensitivity ISO800		Exposure 1/48sec			Color Temp 5600k		
Format 4K HD		Redcode 8 : 1			Sensor FPS 24 FPS		
A001_C003					DEFAULT		
S-SSD	17:58:54:--				CH1 CH2 CH3 CH4	DC 15.0V	
CONNECT					REMOTE		SETUP

Menu Button 4

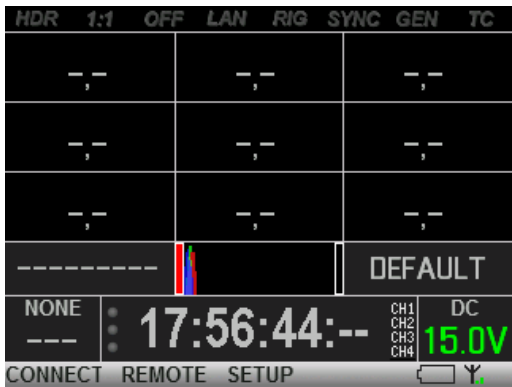
HDR	1:1	OFF	LAN	RIG	SYNC	GEN	TC
FLUT 0.0			Gamma Curve REDGamma2			-, -	
HDR Mode Off			HDR Factor -, -			-, -	
-, -			-, -			-, -	
-----						DEFAULT	
NONE ---	:	17:56:14:--				CH1 CH2 CH3 CH4	DC 15.0V
CONNECT REMOTE SETUP							

Menu Button 5

HDR	1:1	OFF	LAN	RIG	SYNC	GEN	TC
Magnify Off			Falsecolor Off			Saturation 1.0	
Contrast 0.0			Brightness 0.0			Exp Comp -, -	
Shadow -, -			Tint -, -			-, -	
-----					DEFAULT		
NONE ---	17:56:31:--					CH1 CH2 CH3 CH4	DC 15.0V
CONNECT REMOTE SETUP							 

Menu Button 6

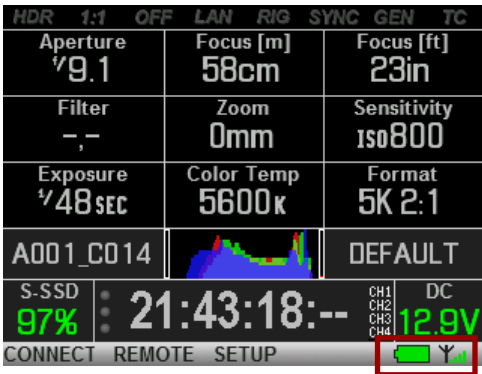
RED EPIC OPERATION GUIDE



Menu Button 7&8

INTERNAL BATTERY CHARGE STATUS

An icon shows the charge status of the REDMOTE battery in the lower right corner of the LCD.



When REDMOTE is operating in wireless mode, the icon indicates current charge capacity. When satisfactory the icon is displayed in Green. When battery charge becomes marginal, the icon turns Yellow. When battery charge is critically low, and wireless communication is at risk of being lost the icon turns Red. The REDMOTE should be re-attached to the camera or rearmost module, or be attached to a suitable USB power source, to recharge the battery before re-attempting wireless operation.

When attached to the camera or rearmost camera module, or external USB power source, this icon will either display solid green, indicating fully charged, or blink, indicating the battery is being charged by the camera or external USB power source.

RED EPIC OPERATION GUIDE

BATTERY LIFE

When using the REDMOTE in wireless configuration, the battery will last approximately 8 hours before charging is necessary.

NOTE: When not using the REDMOTE, for maximum battery storage life, use the Power / Lock Switch to power down the REDMOTE completely by pressing down in the power off position and using the displayed menu to shut down the REDMOTE and/or the REDMOTE and camera. Refer to POWER UP / DOWN > POWER DOWN. If the Power / Lock Switch is pressed down in the power off position and held until the REDMOTE powers down, the battery storage life will be reduced greatly as there will be a slight power draw on the REDMOTE when shut down using this procedure.

CHARGING

CHARGE TIME

A fully discharged REDMOTE battery will be fully charged in approximately 6 hours.

USING CAMERA

While connected to the camera, the REDMOTE will automatically recharge its internal battery. Charge status is indicated by the Green Battery Icon at the top-right of the REDMOTE LCD display screen. A fully discharged REDMOTE battery will be re-charged in approximately 6 hours if connected to a powered camera or a USB based power source such as laptop P.C.

USING USB CONNECTOR

The REDMOTE can be charged by connecting the RED Mini-USB-to-USB cable (790-0230) between REDMOTE and a computer or a cell phone charger.

NOTE: The REDMOTE can be charged using the Mini-USB connector while connected and controlling a camera wirelessly.

NOTE: If the computer / cable / hub do not provide enough voltage, the REDMOTE will not charge and show an "Error Charging" message.

1. Connect the USB connector to any computer (computer must be ON to charge REDMOTE).
2. Connect the Mini-USB end to the REDMOTE USB Port located on the lower right side (under rubber protective cover).
3. If the REDMOTE is powered down (and paired camera is OFF), the REDMOTE will power UP, display STARTING UP, display SEARCHING (with flashing Green LED), then settle into IDLE mode.
4. Green battery indicator will blink, indicating REDMOTE is charging.
5. A fully discharged REDMOTE battery will be fully charged in approximately 6 hours.

RED EPIC OPERATION GUIDE

UPGRADE REDMOTE FIRMWARE

UPGRADE REDMOTE THROUGH DSMC

When you dock a REDMOTE on the DSMC, the DSMC checks to see if the REDMOTE is running the latest firmware. If the REDMOTE firmware is slightly outdated, you have the option to update the REDMOTE through the DSMC, without having to install updates from a USB. If the REDMOTE firmware is severely outdated, the screen will tell you to install the most recent version from a USB.

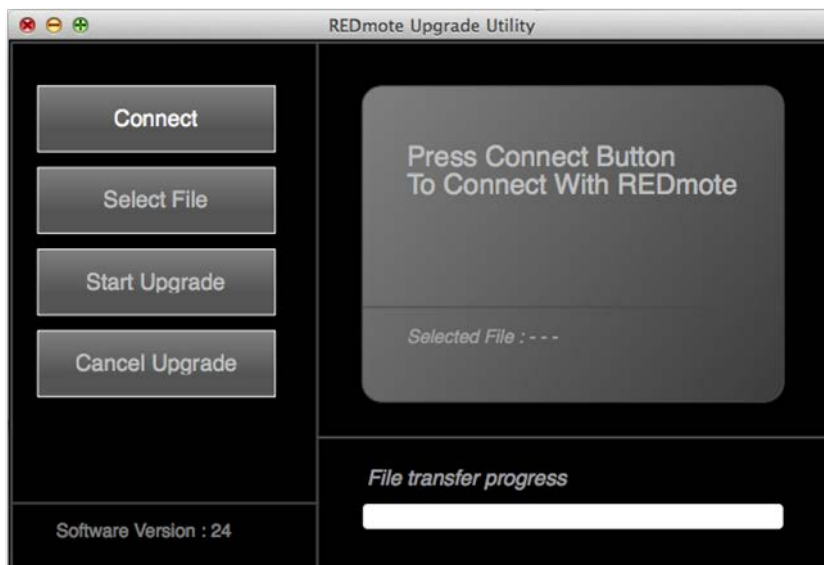
UPGRADE REDMOTE (MACINTOSH)

INSTALL REDMOTE UPGRADE UTILITY (MACINTOSH)

The REDMOTE Upgrade Utility allows you to upgrade the firmware on your REDMOTE.

NOTE: After firmware has been upgraded through the REDMOTE Upgrade Utility, the REDMOTE must be paired to the camera again.

1. Download the DSMC_Resources_vX.X.zip file located at <http://www.red.com/support>.
2. Uncompress the zip file.
3. Open the DSMC_Resources_vX.X folder.
4. Open the REDMOTE_Upgrade_Utility folder.
5. Open the Mac Folder.
6. Open REDMOTE.dmg.
7. Open REDMOTE Upgrade Utility.



8. Proceed to Configure REDMOTE Connection with Computer on 212.

RED EPIC OPERATION GUIDE

CONFIGURE REDMOTE CONNECTION WITH COMPUTER (MACINTOSH)

The next step in upgrading REDMOTE firmware is to establish communication between the computer and the REDMOTE.

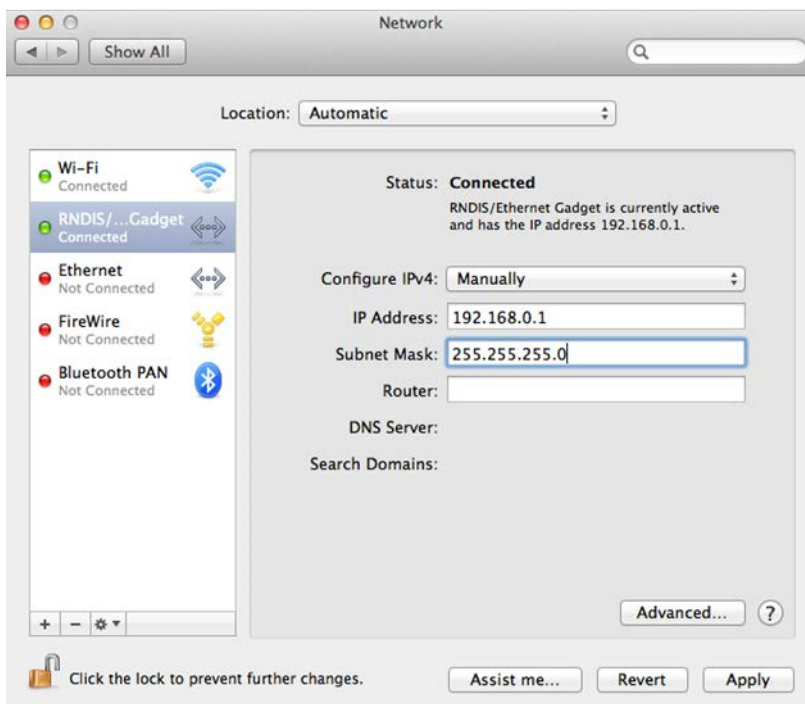
1. Connect a USB to mini-USB cable between the MAC and the USB connector on the REDMOTE.

NOTE: When properly connected to the PC, the battery charge indicator will flash.

2. Go to System Preferences and choose Network.

NOTE: This may open automatically when the REDMOTE is connected.

3. Look for a device called RNDIS/ ...Gadget.
4. Change Configure IPv4 setting to Manually.
5. In the IP Address field, enter 192.168.0.1.
6. In the Subnet Mask field, enter 255.255.255.0.
7. Click Apply.
8. The Status should change to Connected after changes.

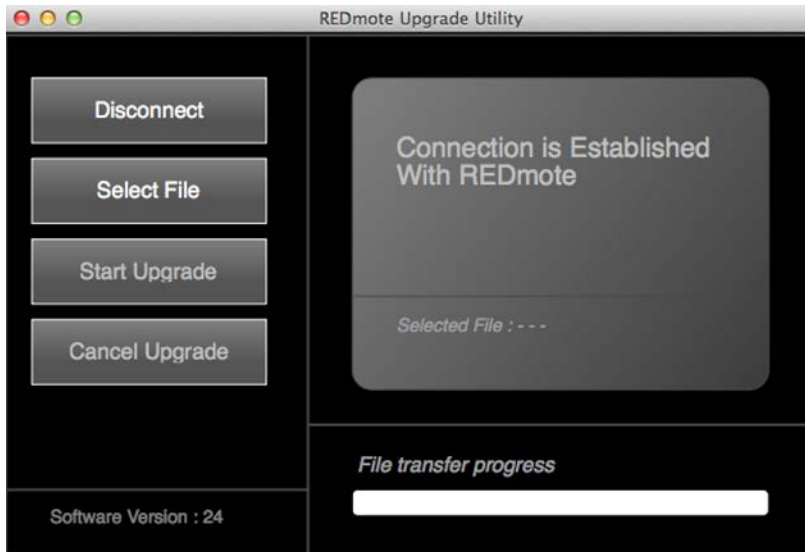


NOTE: After entering the IP address as shown above you may not connect during the upgrade procedure. If you go back and check the IP address you see that it is 0.0.0.0 and the status of the device is shown as Connected, you may need to enter the IP address again.

9. Go back to REDMOTE Upgrade Utility and click on Connect to establish communication with the REDMOTE.
10. Connection is Established With REDMOTE will be displayed when connected. If the connection is not

RED EPIC OPERATION GUIDE

established, then disable all internet connections and try again.



11. Proceed to Upgrade REDMOTE Firmware (Macintosh) on 213.

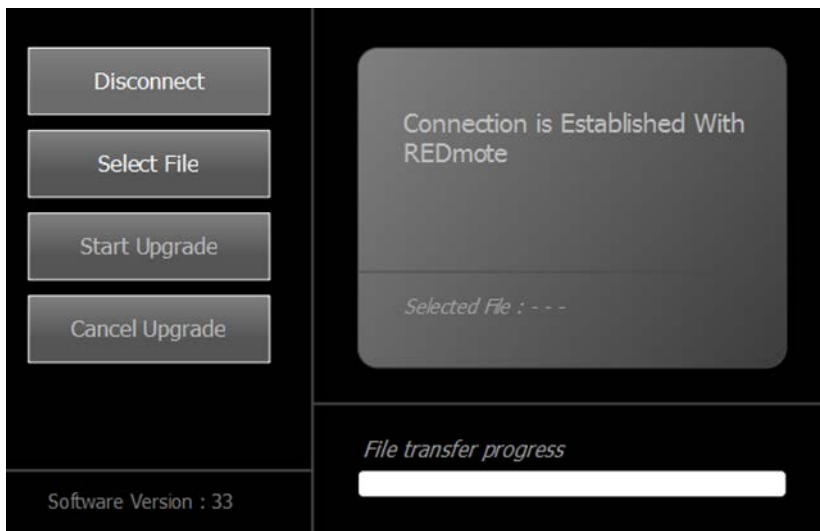
UPGRADE REDMOTE FIRMWARE (MACINTOSH)

The following information will guide you through proper updating of your REDMOTE firmware.

1. Download and save the REDMOTE_Firmware_vX.X.XX.zip file located at <http://www.red.com/support>.

NOTE: Always review the read_me_installing_redmote_vX.X.XX instructions contained in the REDMOTE_Firmware_vX.X.XX.zip file.

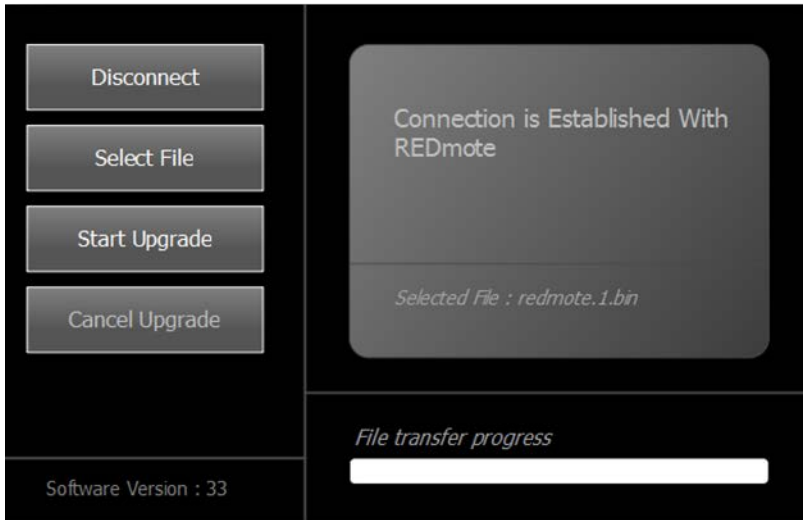
2. Uncompress the zip file.
3. Open the REDMOTE_Firmware_vX.X.XX folder.
4. Click Select File in REDMOTE Upgrade Utility.



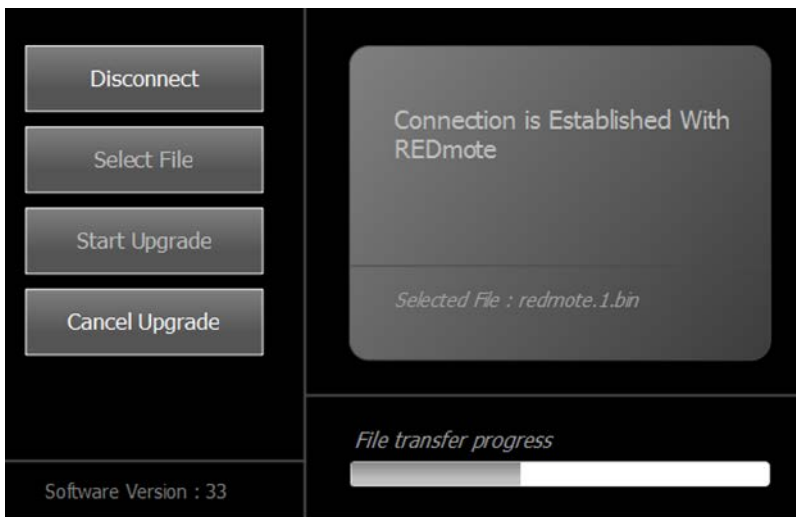
5. Navigate to the redmote.1.bin file located in the REDMOTE_Firmware_vX.X.XX folder and click Open.

RED EPIC OPERATION GUIDE

6. Selected File: redmote.1.bin will then be displayed.

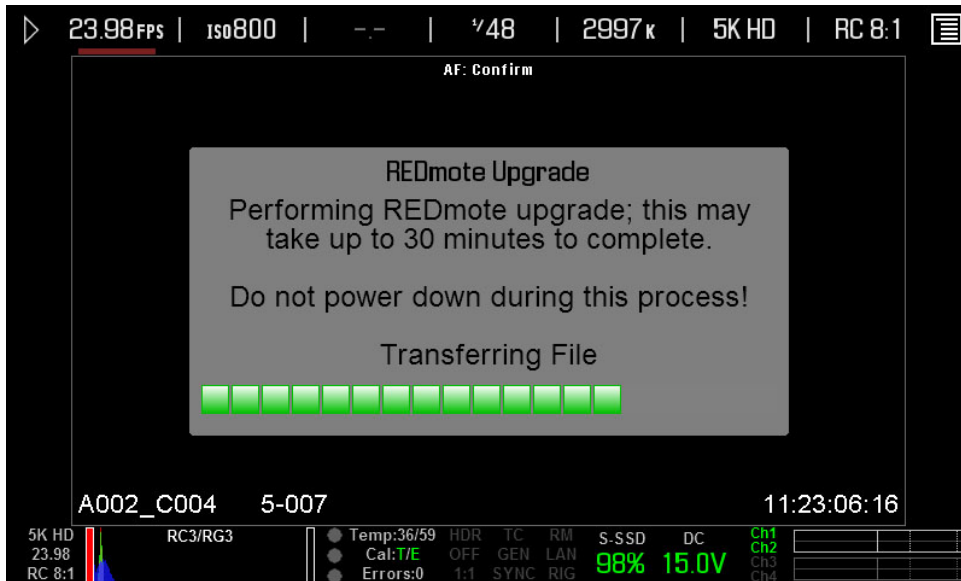


7. Click on Start Upgrade.
8. File Transfer Progress will be displayed.

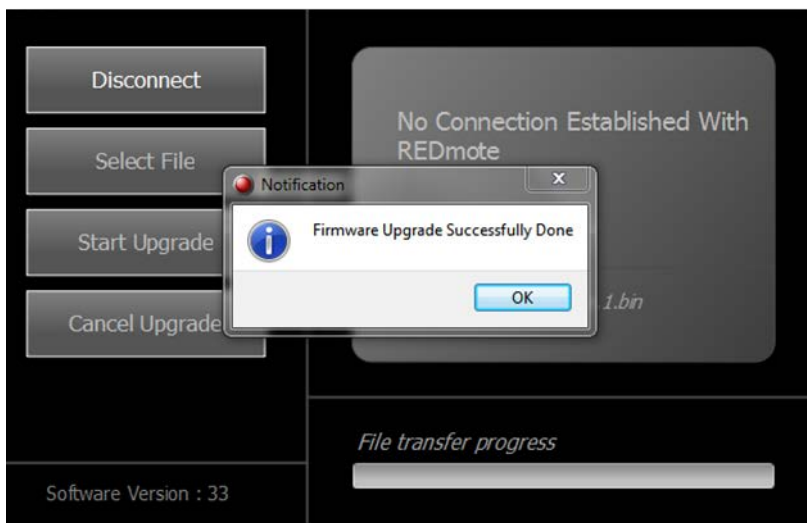


9. REDMOTE will display Upgrading Firmware... with a Green status bar showing upgrade progress. REDMOTE will also display UPGRADE during this process. Upgrade process can also be tracked on another display.

RED EPIC OPERATION GUIDE

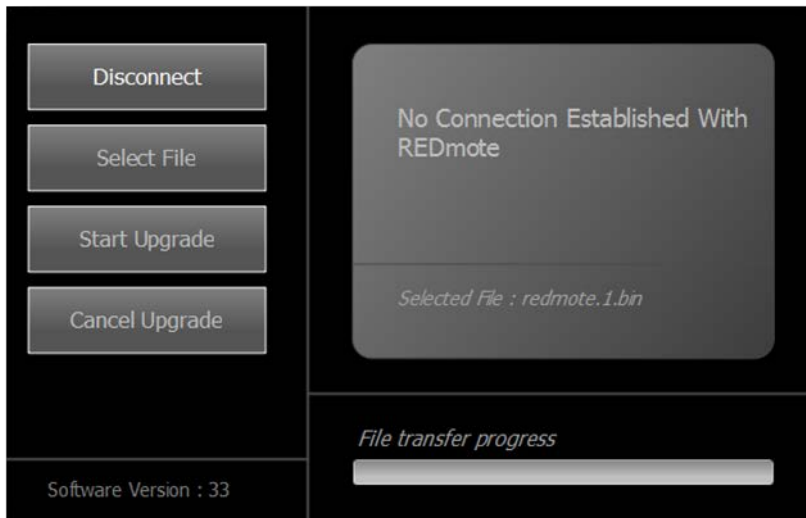


10. Once the File Transfer Status is completed, the REDMOTE Upgrade Utility will display Firmware Upgrade Successfully Done.



11. Click OK.
12. Click Disconnect to close the REDMOTE Upgrade Utility.

RED EPIC OPERATION GUIDE



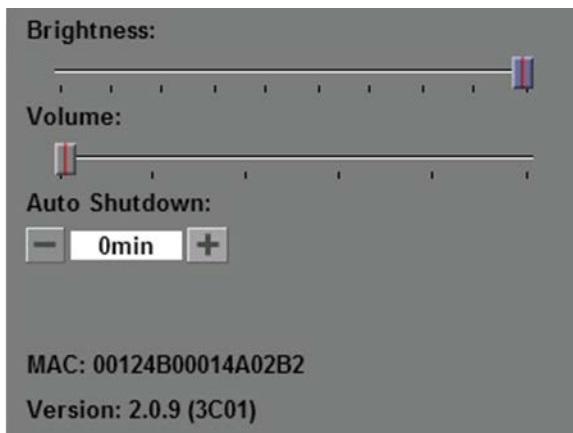
13. REDMOTE will reboot.

14. REDMOTE will display POWER UP and then SEARCHING once the upgrade has completed.

15. Select [CANCEL].



16. Verify the current REDMOTE firmware Version by selecting SETUP > SETUP SYSTEM.



17. REDMOTE upgrade is complete and you can now attach it to the EPIC Brain.

RED EPIC OPERATION GUIDE

NOTE: Pairing of the REDMOTE may not be necessary after upgrading the REDMOTE firmware, however, after upgrading the camera firmware you must pair the REDMOTE again.

UPGRADE REDMOTE (WINDOWS)

INSTALL REDMOTE UPGRADE UTILITY (WINDOWS)

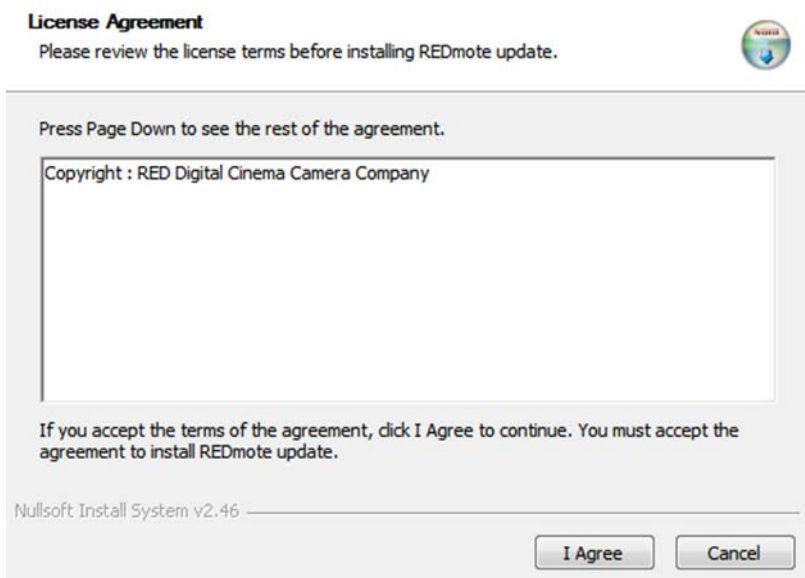
The REDMOTE Upgrade Utility allows you to upgrade the firmware on your REDMOTE.

NOTE: After firmware has been upgraded through the REDMOTE Upgrade Utility, the REDMOTE must be paired to the camera again.

1. Download the DSMC_Resources_vX.X.zip file located at <http://www.red.com/support>.
2. Uncompress the zip file.
3. Open the DSMC_Resources_vX.X folder.
4. Open the Win folder.
5. Open REDMOTE_upgrade_setup.exe.
6. Click on Extract all.
7. Select a destination and extract files.
8. Click on Extract.
9. Open the DSMC_Resources_vX.X folder.
10. Open the REDMOTE_Upgrade_Utility folder.
11. Open the Win folder.
12. Open the REDMOTE_upgrade_setup.exe.

NOTE: If you receive an error when attempting to install the REDMOTE Upgrade Utility, right click on the setup file and select Run as Administrator to proceed.

13. Select I Agree to the License Agreement.



RED EPIC OPERATION GUIDE

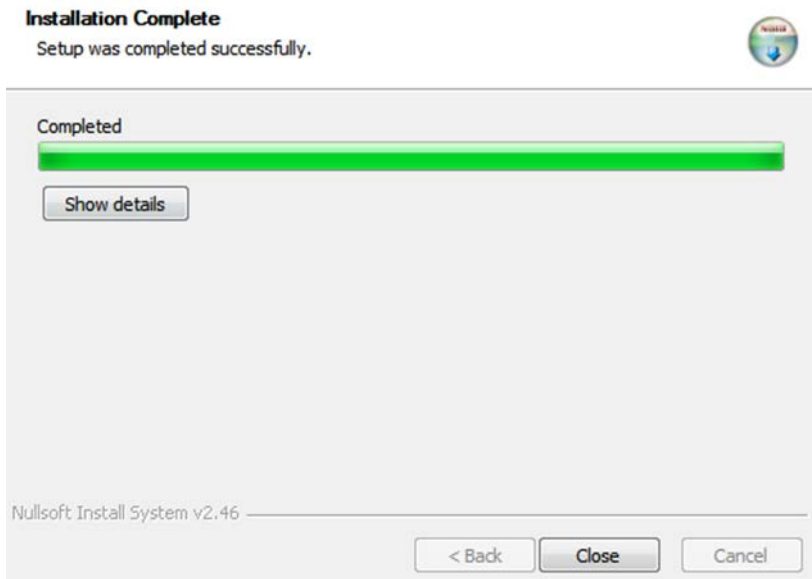
14. Select Install REDMOTE Firmware and click Next.



15. Choose location to install the REDMOTE Upgrade Utility and click Next.

16. Select the Start Menu folder you would like to create the shortcut and click Install.

17. Click Close after setup was completed successfully.



18. Proceed to Configure REDMOTE Connection with Computer (Windows) on 218.

CONFIGURE REDMOTE CONNECTION WITH COMPUTER (WINDOWS)

The next step in upgrading REDMOTE firmware is to establish communication between the computer and the REDMOTE.

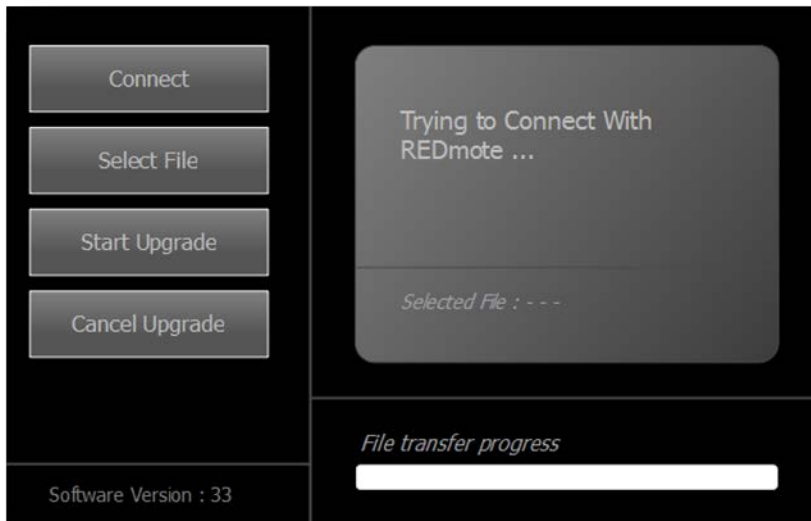
1. Connect a USB to mini-USB cable between the PC and the USB connector on the REDMOTE

RED EPIC OPERATION GUIDE

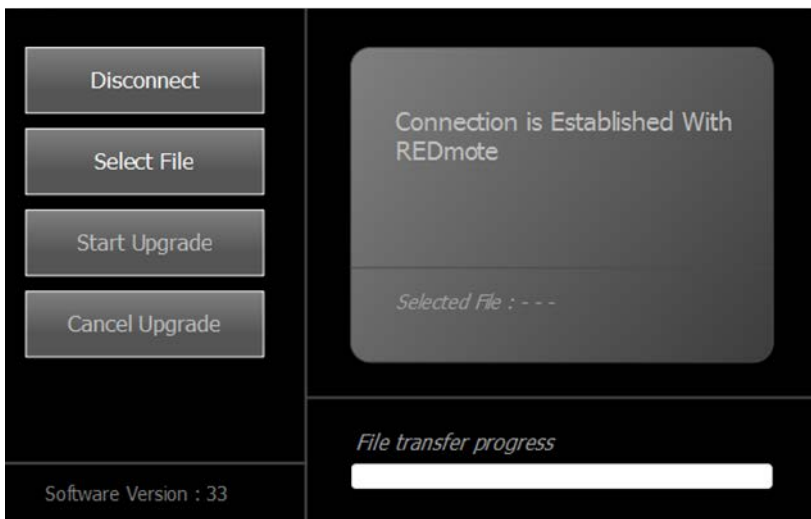
2. If connecting for the first time, a RNDIS/Gadget driver will be installed on the system
3. When the driver is installed, the battery charge indicator will flash on the REDMOTE

NOTE: If the REDMOTE will not connect to the PC, please refer to the read_me_installing_redmote_vX.X.XX file in the REDMOTE_Firmware_vX.X.XX folder for manual setup of network connection instructions or contact RED SUPPORT for assistance (http://www.red.com/contact_us).

4. Open the REDMOTE_update program from the Start Menu folder you created the shortcut for
5. Click on Connect to establish communication between the REDMOTE and REDMOTE_update



6. Connection is Established With REDMOTE will be displayed when connected. If the connection is not established, then disable all internet connections and try again.



7. Proceed to Upgrade REDMOTE Firmware (Windows) on 219.

UPGRADE REDMOTE FIRMWARE (WINDOWS)

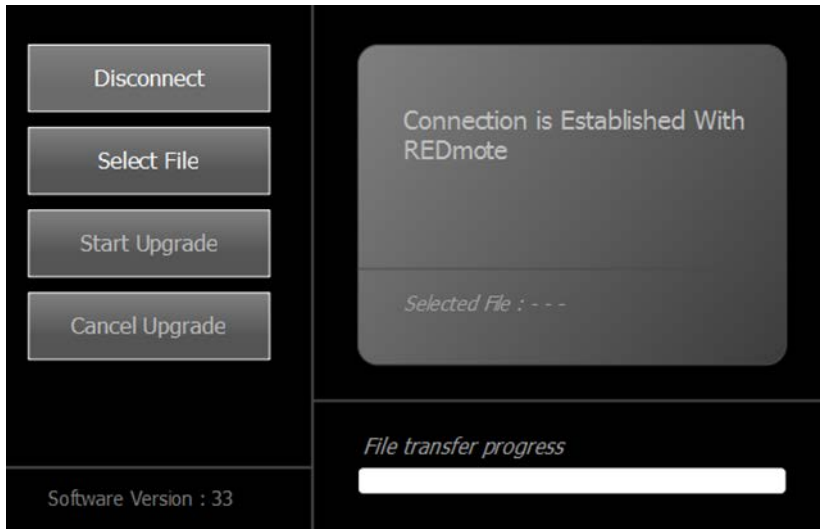
The following information will guide you through proper updating of your REDMOTE firmware.

1. Download and save the REDMOTE_Firmware_vX.X.XX.zip file located at <http://www.red.com/support>.

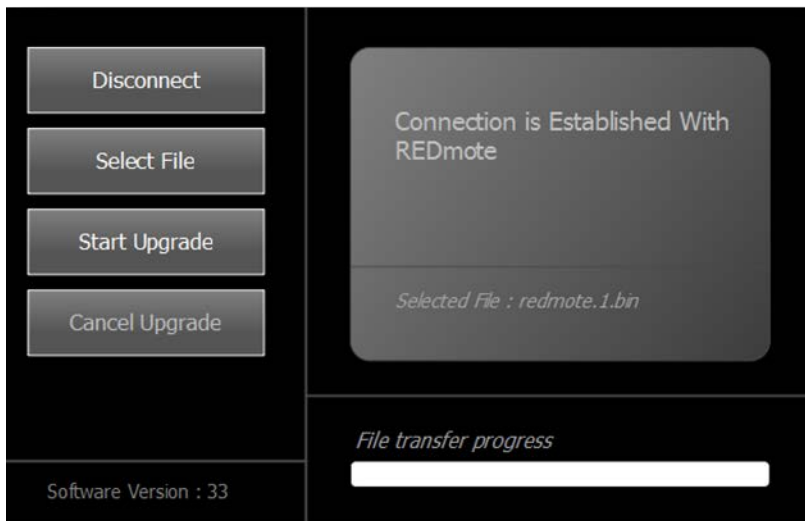
RED EPIC OPERATION GUIDE

NOTE: Always review the read_me_installing_redmote_vX.X.XX instructions contained in the REDMOTE_Firmware_vX.X.XX.zip file.

2. Uncompress the zip file.
3. Open the REDMOTE_Firmware_vX.X.XX folder.
4. Click Select File in REDMOTE Upgrade Utility.

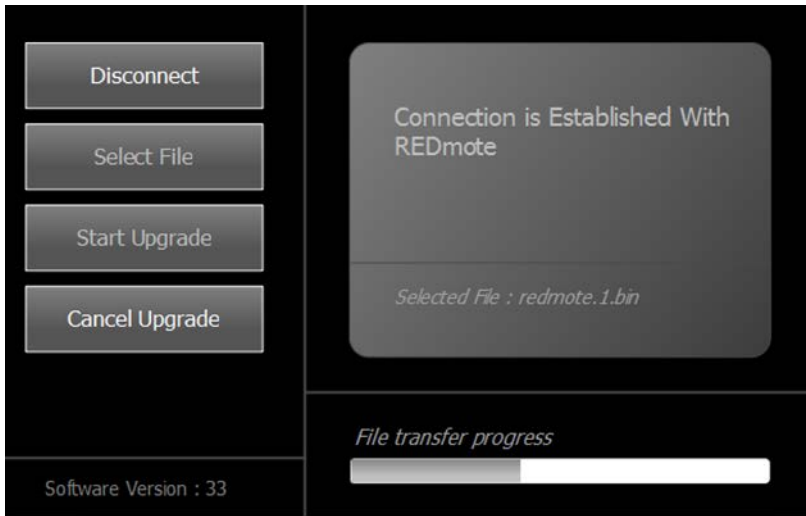


5. Navigate to the redmote.1.bin file located in the REDMOTE_Firmware_vX.X.XX folder and click Open.
6. Selected File: redmote.1.bin will then be displayed.

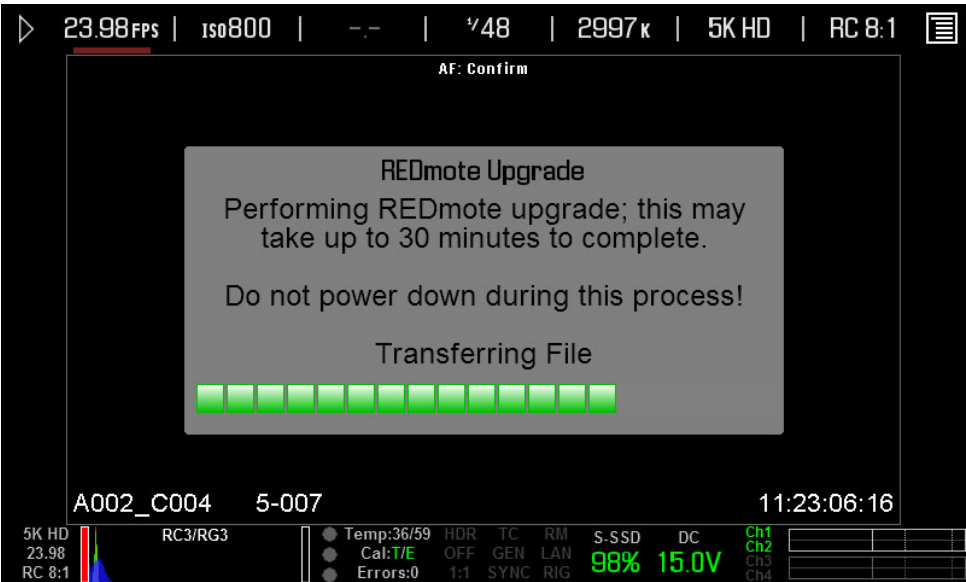


7. Click on Start Upgrade.
8. File Transfer Progress will be displayed.

RED EPIC OPERATION GUIDE

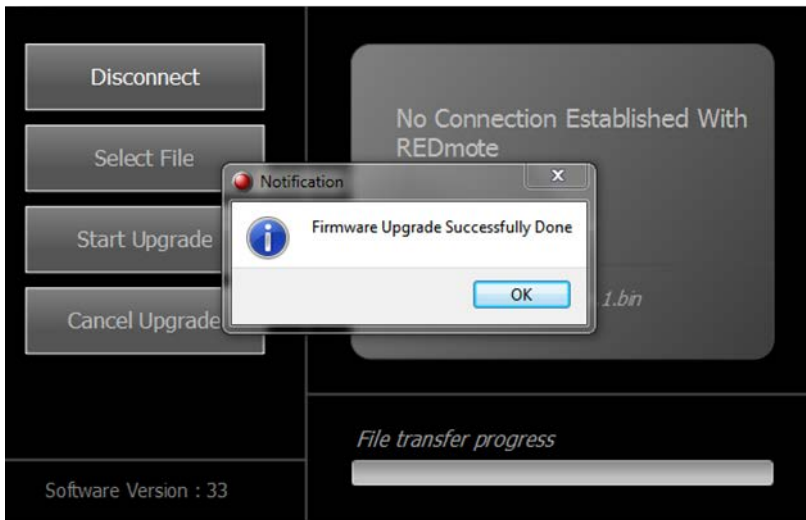


9. REDMOTE will display Upgrading Firmware... with a Green status bar showing upgrade progress. REDMOTE will also display UPGRADE during this process. Upgrade process can also be tracked on another display.

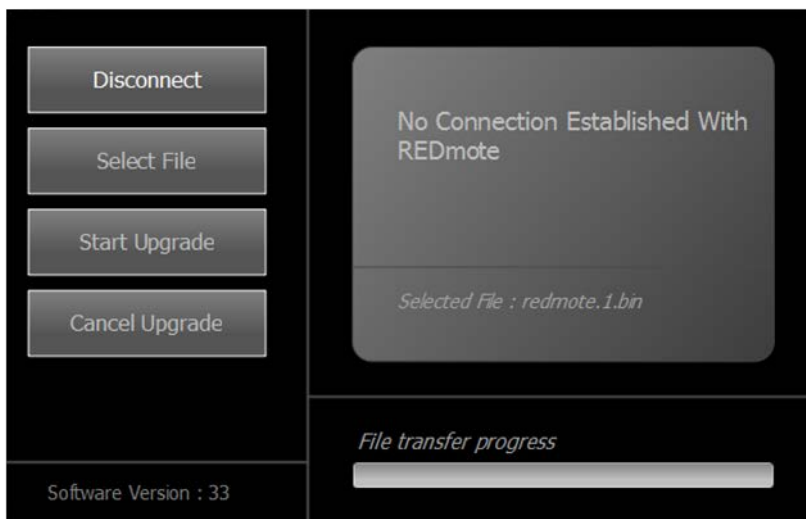


10. Once the File Transfer Status is completed, the REDMOTE Upgrade Utility will display Firmware Upgrade Successfully Done.

RED EPIC OPERATION GUIDE



11. Click OK.
12. Click Disconnect to close the REDMOTE Upgrade Utility.

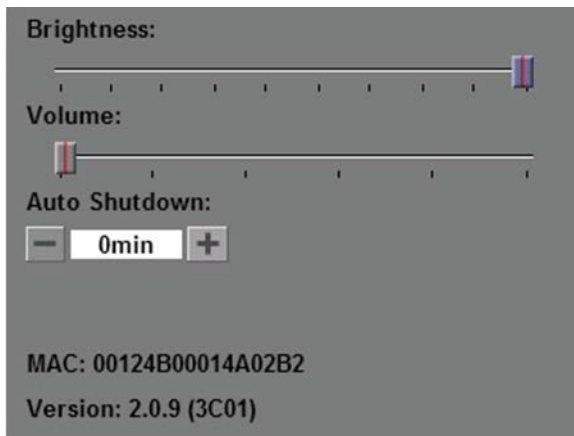


13. REDMOTE will reboot.
14. REDMOTE will display POWER UP and then SEARCHING once the upgrade has completed.
15. Select [CANCEL].

RED EPIC OPERATION GUIDE



16. Verify the current REDMOTE firmware Version by selecting SETUP > SETUP SYSTEM.



17. REDMOTE upgrade is complete and you can now attach it to the EPIC Brain.

NOTE: Pairing of the REDMOTE may not be necessary after upgrading the REDMOTE firmware, however, after upgrading the camera firmware you must pair the REDMOTE again.

RED EPIC OPERATION GUIDE

APPENDIX H: 3D SETUP / OPERATION

OVERVIEW

The following information outlines basic procedures to connect two RED DSMC cameras together in a Master / Slave configuration for 3D operation, operation of cameras in Master / Slave configuration and clip naming conventions for clips recorded on those cameras. The MASTER camera will control only the METADATA parameters of both cameras. On the SLAVE camera, any other setting outside of these will need to be manually changed before recording.

CAMERA SETUP

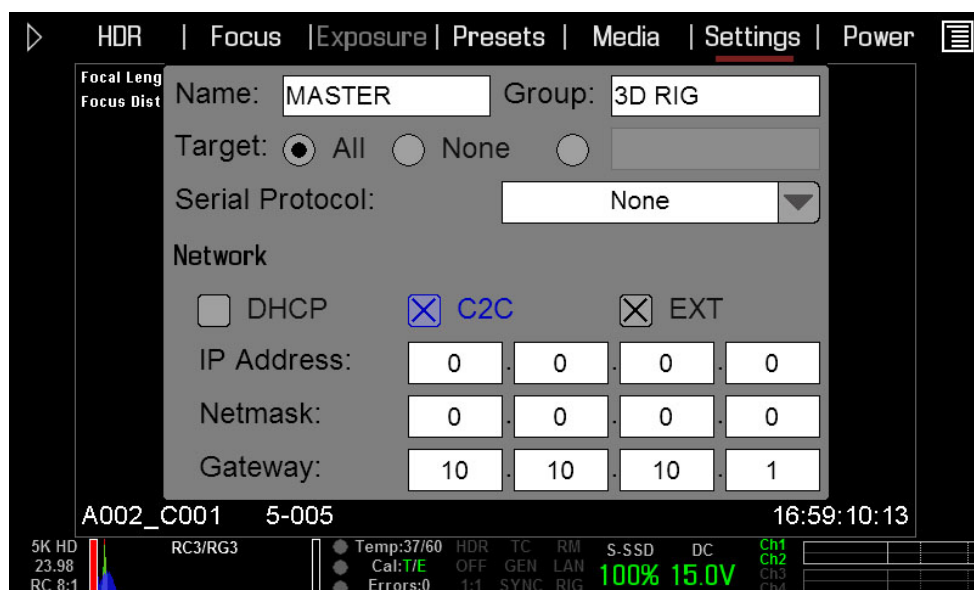
Select one camera to be designated as Master and a second to be designated as Slave.

NOTE: Cameras can also be set up in a MASTER / MASTER and SLAVE / SLAVE configuration. To set as MASTER / MASTER select ALL under TARGET for both cameras. This will allow either camera to make METADATA changes and control record start/stop of both cameras. To set as SLAVE / SLAVE select NONE under TARGET for both cameras. This allows each camera to control its own METADATA.

MASTER CAMERA

Perform the following steps on the Master camera:

1. Go to SECONDARY MENUS > SETTINGS > SETUP > COMMUNICATION > NAME and give the camera a unique NAME (CAM A, LEFT, etc...).



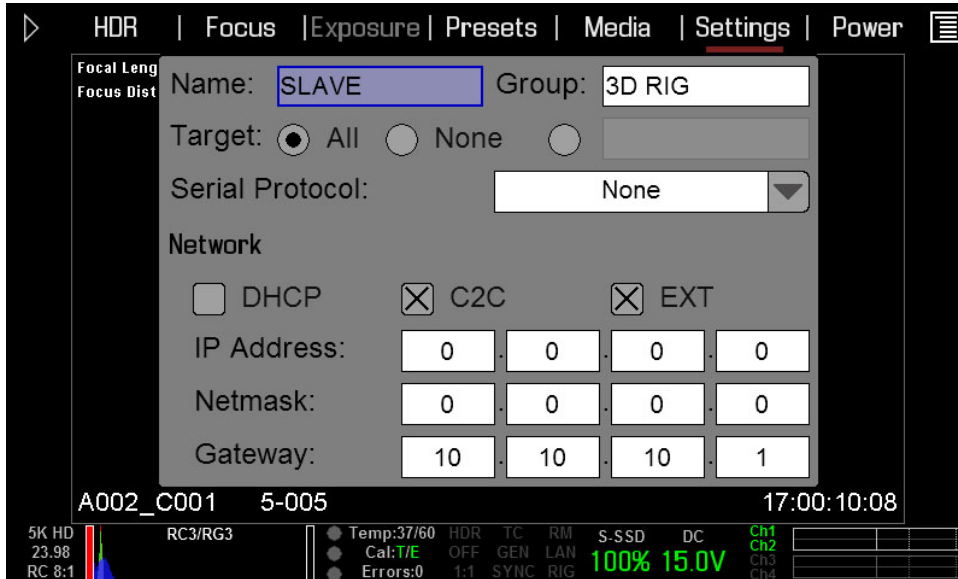
2. Under TARGET select ALL.
3. Give the camera a unique IP address.
4. Go to SLAVE CAMERA.

SLAVE CAMERA

RED EPIC OPERATION GUIDE

Perform the following steps on the Slave camera:

1. Go to SECONDARY MENUS > SETTINGS > SETUP > COMMUNICATION > NAME and give the camera a unique NAME (CAM B, RIGHT, etc...).



2. Under TARGET select NONE.
3. Give the Slave camera a unique IP address different from the Master.

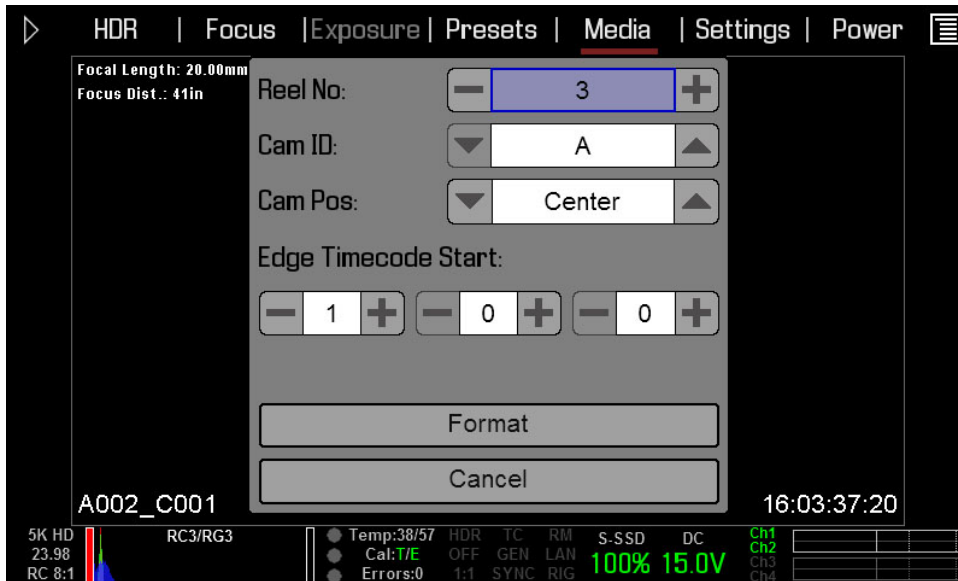
CLIP NAMING CONVENTIONS

REEL NO. / SLATE (CAMERA ID) / CAMERA POSITION

Before shooting in Master / Slave or Master / Master configuration for a Stereo / 3D production, make sure the Camera Slate (i.e. Reel No. and Cam ID) are set to the same value for both Master and Slave cameras. Then change the Cam Pos value from the system default of CENTER, to either LEFT or RIGHT to identify the "left eye" and "right eye" camera in the stereo pair.

The Reel No, Cam ID and Cam Pos can be set when formatting the media or after formatting by using the SET option. Refer to SECONDARY MENUS > MEDIA.

RED EPIC OPERATION GUIDE



For example, if Master is set to LEFT and Slave is set to RIGHT and both Cam IDs are set to S, the first clip recorded by this stereo camera configuration will be:

Master: S001_L001_0503B6.R3D

Slave: S001_R001_0503R7.R3D

Where 0503 represents 05 March, B6 and R7 are examples of camera generated wildcard characters.

Note: If both Master and Slave cameras are accidentally left in default settings of CENTER and CAM A ID, the clips recorded on each camera will have the same file structure, with the exception of the camera generated wildcard characters which protect against exact file name duplication:

Master: A001_C001_0503B6.R3D

Slave: A001_C001_0503R7.R3D

CONNECTING CAMERAS

1. While still powered up, interconnect the cameras using a Master/Slave GIG-E Cable P/N 790-0163. Plug the cable into the GIG-E connector on the rear of each camera body.

RED EPIC OPERATION GUIDE



2. Power down both cameras, then power back up. If properly connected, LAN will illuminate Green on the UI.
3. Connect a SYNC cable P/N 790-0154 to each camera and connect as to your 3rd party device.
 - A. Yellow BNC connector is for SMPTE unbalanced Timecode input.
 - B. Green BNC connector is for Tri-Level Sync (Genlock) input.
 - C. White BNC connector is a dual-purpose (Shutter SYNC input or GPI) input.
4. Go to SETTINGS > SETUP > GPIO/SYNC > SYNC MODE and select GENLOCK.
5. Verify the camera's project frame rate matches the Genlock and Timecode generator(s) framerate(s).
6. When properly connected and synchronized, TC, GEN and SYNC will illuminate Green on the UI.

OPERATION

CHANGING SETTINGS

When changes are made to the Master camera settings, the Slave camera setting will also change, but not in real-time. For example, when you change the Frame Rate on the Master camera, you will not see the change on the Slave camera until you set the Master camera at the new Frame Rate.

Also when making changes to the Secondary menu settings, the Slave camera will not display those changes unless it affects items displayed on the main screen (example: when HDRx is enabled on the Master camera, HDR will change to HDRx on the Slave camera).

RECORDING

When the power/record button is pressed on the Master camera to start/stop recording, the Slave camera will also start/stop recording.

RED EPIC OPERATION GUIDE

POWER DOWN

When the Master camera is powered down using the Secondary Menu > Power, the Slave camera will also power down.

RED EPIC OPERATION GUIDE

APPENDIX I: EXPOSURE – USING FALSE COLOR AND ISO

NOTE: The following section uses a RED ONE camera display to illustrate exposure tools; however, the same principles apply to RED DSMC camera systems.

RED DSMC cameras provide several advanced exposure indication tools. In the following examples, we will show how these tools respond to a reference scene that is under-exposed, over-exposed and then correctly exposed. Each scene will have its unique characteristics so the “correct exposure” is a matter of judgment, balancing the desire to avoid clipping any highlights and also avoiding underexposure of elements in deep shadow – which may therefore be prone to noise when developed in post-production.

The following reference scene includes highlight and shadow elements and was shot at ISO 800.

UNDEREXPOSURE (~ 2 STOPS)



*ISO 800
Monitor Output*

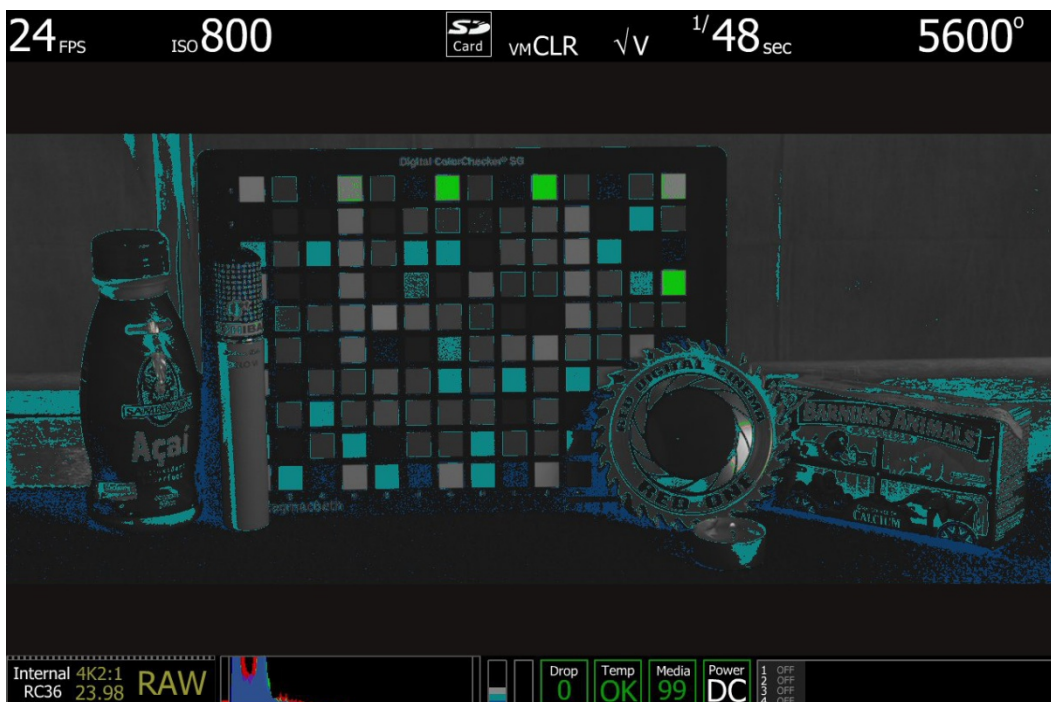
In the image above it is obvious the camera is under exposed. The initial clues are the monitor is very dark, and the histogram is justified to the left. Also note that red bar at the left edge of the histogram and the vertical color stack to the right of the histogram is only at grey. These indicators are saying a significant amount of the sensor's RAW data is “in the noise” and that the peak level of the sensor's RAW data is at a very low level – in fact less than halfway.

RED EPIC OPERATION GUIDE



*ISO 800
False Color:
Exposure*

Select False Color – Exposure: note the $\sqrt{E}$ icon in the GUI when active. This mode allows us to visualize where in the image underexposure is taking place. These areas are indicated in purple. It is clear those areas are under the matchbox and coin, and between the bottle and cigar holder.



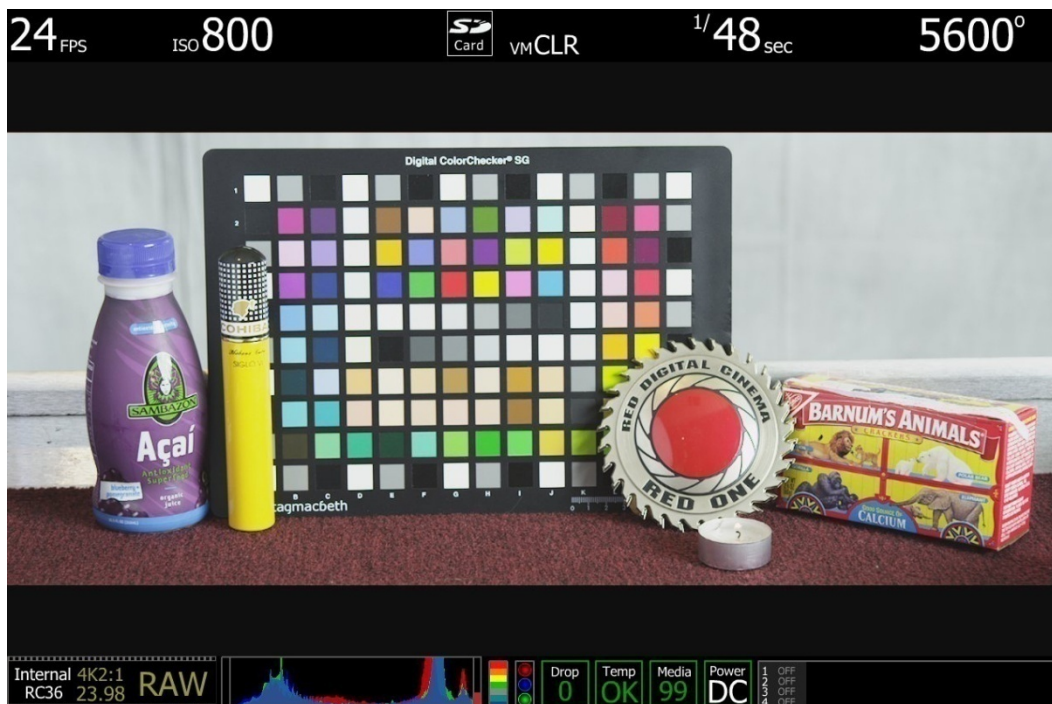
*ISO 800
False Color: Video*

RED EPIC OPERATION GUIDE

Select False Color – Video: note the $\sqrt{V}$ icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. As the peak white chips on the test chart are showing up in green and the underexpose areas are showing up in dark blue, this says the monitor path video levels are only ranging between 44 IRE and 1 IRE.

Because the scene is under exposed, when the recorded .R3D file is color corrected in post-production, the scene's highlight information will certainly not be clipped, however the shadow information will probably display with significant noise once pushed to an acceptable brightness.

OVEREXPOSURE (~ 2 STOPS)



*ISO 800
Monitor Output*

In the image above it is obvious the camera is over exposed. The monitor is very bright and the histogram is justified to the right. Note the red bar at the right edge of the histogram and the vertical color stack to the right of the histogram is showing red plus the three traffic lights to the right of that are all illuminated. These indicators are suggesting that a significant portion of the sensor's RAW data is "at clip", and this clipping is occurring on Red, Green and Blue channels.

RED EPIC OPERATION GUIDE



*ISO 800
False Color:
Exposure*

Select False Color – Exposure: note the $\sqrt{E}$ icon in the GUI when active. This mode allows us to visualize where in the image over exposure is taking place. These areas are indicated in red. It is clear those areas are on the highlight on coin, and at the top right edge of the color chip test chart.



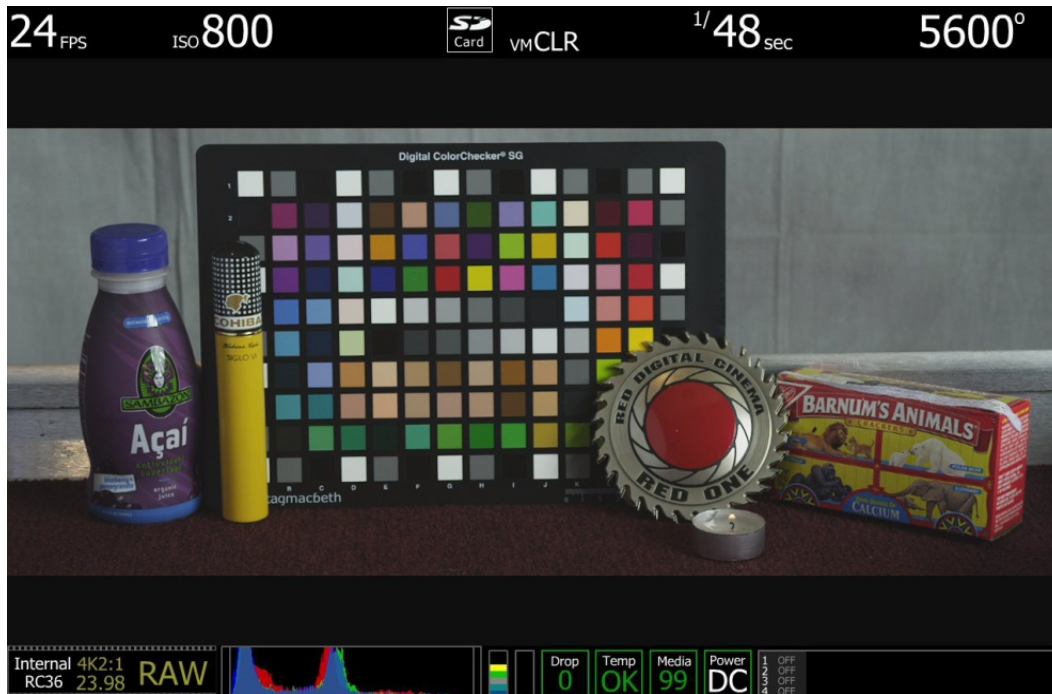
*ISO 800
False Color: Video*

RED EPIC OPERATION GUIDE

Select False Color – Video: note the $\sqrt{V}$ icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. As all the white chips on the test chart are Yellow, this suggests that a significant portion of the monitor path video is at the maximum legal 100 IRE value.

Because the scene is over exposed, when the recorded .R3D file is color corrected in post-production, the scene's highlight information will almost certainly be clipped, however the shadow information will probably display cleanly once pulled back down to an acceptable brightness.

APPROPRIATE EXPOSURE



*ISO 800
Monitor Output*

In this image, the camera is appropriately exposed for this scene. The monitor is neither very dark nor very bright and the histogram is spread evenly given that there are bright highlights on the coin we wish not to blow out. Note that there is no red bar on either the left or the right edges of the histogram and the vertical color stack to the right of the histogram is at yellow. These indicators suggest that there is no significant amount of the sensor's RAW data "in the noise" or "at clip", and that the peak level of the sensor's RAW data is about 2/3 stop below clipping.

RED EPIC OPERATION GUIDE



ISO 800
False Color:
Exposure

Select False Color – Exposure: note the $\sqrt{E}$ icon in the GUI when active. This mode allows us to visualize where there is under exposure (purple) or over exposure (red) in the image. In this case, there is a very small area of purple under the cracker box, and just a suggestion of red on the highlight on the coin, which suggested that the sensor is appropriately exposed for this scene.



ISO 800
False Color: Video

RED EPIC OPERATION GUIDE

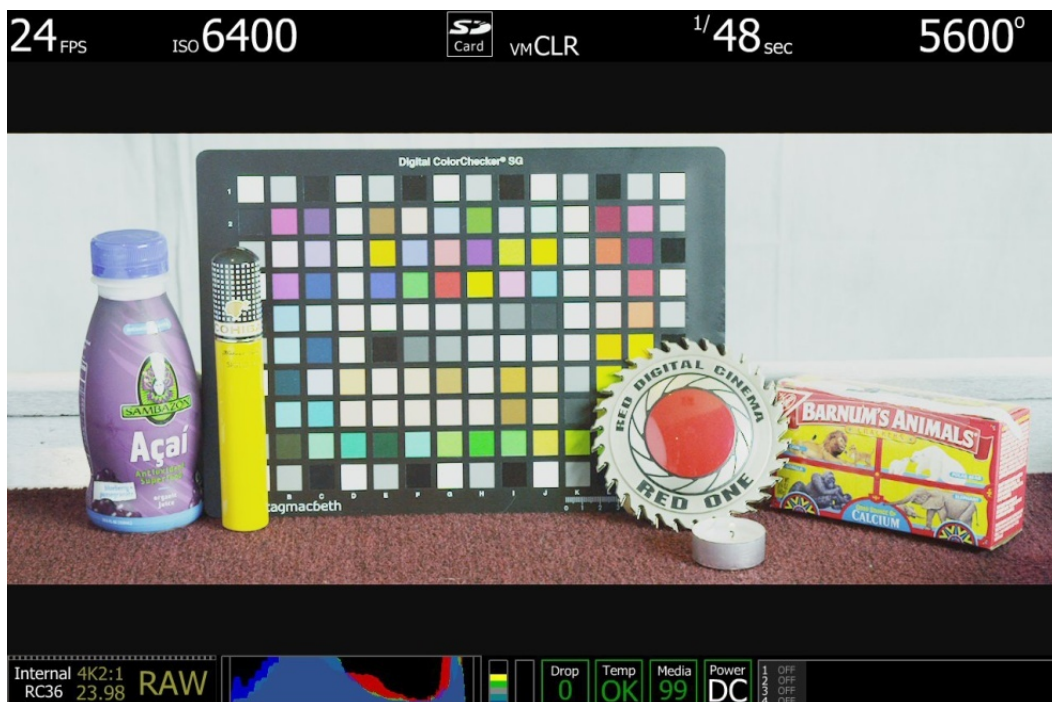
Select False Color – Video: note the $\sqrt{V}$ icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. The two green squares in the upper right corner of the color chart and green in the background indicate that the scene’s mid grey and skin tone elements, plus peak white and blacks are all at appropriate levels.

Because the scene was well exposed, when the recorded clip is color corrected in post-production, sufficient headroom exists for the scene’s highlight information to be displayed without clipping, and the shadow information can be displayed without significant noise, even if the brightness of the shadow information is pulled up.

ADJUSTING THE ISO RATING

In the following two examples, the image exposed at ISO 800 rating have had the ISO rating adjusted first to ISO 6400 and then to ISO 100.

NOTE: Although the image and Histogram both adjust to changes in the ISO rating, the sensor RAW meters do not change – they always indicate what is happening at the sensor level and hence where the image is truly in noise or at clipping.



*ISO 6400
No Exposure
Adjustment*

RED EPIC OPERATION GUIDE



*ISO 100
No Exposure
Adjustment*

In these extreme examples, it is clear that the RGB domain images are respectively very bright and very dark. The histogram data reflects that, however you can also see that the sensor RAW meters are unchanged. The exposure at the sensor at this point in time is the same. If you choose to close the iris to reduce the brightness of the first image you will be reducing exposure at the sensor – this biases exposure in favor of protecting the scene highlight. Alternatively, if you choose to open the iris to increase the brightness of the image of the second image you will be increasing exposure at the sensor – this biases exposure in favor of minimizing noise in the scene shadows.

The technique is similar in principle to re-rating a film stock. With practice, the ISO rating can be used as a tool to assist ideal exposure based on the dynamic range identified within the scene.

RED EPIC OPERATION GUIDE

APPENDIX J: POST-PRODUCTION

RED workflow is quite easy to understand, especially if you have experience with photographic RAW image processing, or shoot 16mm or 35mm film followed by a telecine transfer to video for non-linear video editing and on-line conform.

The RAW data captured by RED cameras has wide dynamic range and color space, so you can freely change the white balance, adjust exposure and alter highlight and shadow tonality in post-production.

The RED DSMC camera records RAW sensor data using wavelet based REDCODE RAW compression to REDMAG 1.8" SSD. The compressed RAW data is then transferred from the digital media to a Macintosh OSX or Windows XP workstation running REDCINE-X PRO post-production software. These applications do not directly edit or conform the RAW data themselves, but prepare the RAW data for editing and conforming by RGB domain post-production software applications.

In film processing terms, REDCINE-X PRO act as an integrated film laboratory, telecine, and one light color corrector. It converts recorded REDCODE RAW data to RGB video, and provides basic one light image processing and color correction. Using REDCINE-X PRO, footage can also be cropped, resized, or repositioned.

REDCINE-X PRO can also encode 4K or 2K RAW footage into a variety of uncompressed RGB and compressed 4:2:2 video formats. For film out, multi-media or special effects applications, REDCINE-X PRO may export a sequence of 2K or 4K image files in TIFF, Open EXR, DPX, JPEG, or Photoshop PSD file formats.

Provided the appropriate QuickTime codecs are available on the host computer workstation, compressed video choices include ProRes, DNxHD, DV100 and M-JPEG QuickTime movies at 1080p or 720p resolution, providing compatibility with the majority of non-linear editing systems.

Depending on the QuickTime movie resolution, material may be taken directly to a broadcast delivery videotape format, or after the editorial decisions have been made, video can be conformed at full image resolution by replacing the lower resolution edit proxy with a high resolution 4K, 2K or 1080p image file.

MONITORING

When using RED Digital Cinema software tools it is recommended your monitor should be set to Adobe 1998, or to SMPTE-C display profile. If you use the HD Cinema display profile, adjust the gamma to 2.2.

RED EPIC OPERATION GUIDE

REDCINE-X® PRO

REDCINE-X PRO is available for Intel based Mac OSX and Windows XP platforms. The application performing white balance and one light color correction, image pan/scan, crop and scaling operations.

The application can export either a single clip, or a sequence of clips, as 4K or 2K resolution 10-bit DPX or 16-bit TIFF files. REDCINE-X PRO can also render clips into standalone QuickTime movies using a variety of video codecs including H.264, Apple ProRes and Avid DNxHD



REDCINE-X PRO is available for download at <http://www.RED.com/support>. The REDCINE-X PRO Operation Guide Is included with the download package.

RED EPIC OPERATION GUIDE

APPENDIX K: MAINTENANCE

WARNING: DO NOT attempt to modify, dismantle or open your camera, lens or other accessory as doing so may expose you to electric shock and serious injury. There are no user-serviceable parts inside. Alteration or repairs made to the camera, lens or other accessory, except by a RED authorized service facility, will void the Limited Warranty.

CLEANING

All RED products are designed for rugged durability, but precision instruments demand proper care. Please note the following care guidelines:

WARNING: DO NOT rinse or immerse any element of the camera, lens or other accessory, keep them dry at all times.

WARNING: DO NOT use soaps, detergents, ammonia, acetone, alkaline cleaners, abrasive cleaning compounds, or solvents. These substances may damage lens coatings and electronic circuitry.

CAMERA AND ACCESSORY EXTERIOR SURFACES

Clean ONLY using a dry cloth. When cleaning your camera and accessories, remember that it is not waterproof and moisture can damage electronic circuitry.

BRAIN

OPTICAL LOW-PASS FILTER (OLPF)

If equipped with an OLPF, use Delkin Devices Digital Duster Kit (P/N DDSS-DUSTER2) or equivalent to clean OLPF surface.

LCD SCREEN (TOUCHSCREEN / NON-TOUCHSCREEN)

The specialized AR and AS coatings on RED TOUCH LCD displays must be treated with special care to avoid scratching. To help maintain the specialized AR and AS coatings on RED TOUCH LCD displays, the RED TOUCH LCD comes with a RED Microfiber bag for cleaning and storage. Using it will preserve the superior quality of these coatings. Hand wash and air-dry the RED Microfiber bag regularly.

NOTE: RED's warranty does not cover any LCD display against scratches or damage due to use of improper chemicals to clean the LCD.

ONLY USE a RED Microfiber bag or equivalent Photographic Solutions PEC*PADs (P/N 05011) and Isopropyl Alcohol (>95%) or equivalent Pancro Professional Lens Cleaner (P/N PANCROCLN) to clean the screen on Touchscreen and Non-Touchscreen LCDs.

DO NOT USE any other solvents, chemicals or third party cleaning kits because they have not been tested on RED TOUCH LCD displays and can possibly damage them. Not approved for use on RED TOUCH LCD displays:

Rubbing Alcohol

Isopropyl Alcohol (<90%)

Windex

RED EPIC OPERATION GUIDE

Pre-packaged lens cleaner containing any additives, such as detergent, anti-static, fragrance, etc.

For proper cleaning and storage, remember to protect the RED TOUCH LCD by storing it in the RED Microfiber bag.

EVF

Use Pancro Professional Lens Cleaner (P/N PANCROCLN) and Photographic Solutions PEC*PADs (P/N 05011) or equivalent to clean the viewfinder lens. Ensure your spray the solution onto the pad and not directly onto the lens surface.

REDMOTE SCREEN

Use Pancro Professional Lens Cleaner (P/N PANCROCLN) and Photographic Solutions PEC*PADs (P/N 05011) or equivalent to clean the screen on Touchscreen and Non-Touchscreen LCDs.

LENSES

Use Pancro Professional Lens Cleaner (P/N PANCROCLN) and Photographic Solutions PEC*PADs (P/N 05011) or equivalent to clean the viewfinder lens. Ensure your spray the solution onto the pad and not directly onto the lens surface.

SIDE HANDLE LCD

Use Pancro Professional Lens Cleaner (P/N PANCROCLN) and Photographic Solutions PEC*PADs (P/N 05011) or equivalent to clean the screen on the Side Handle LCD.

RED EPIC OPERATION GUIDE

BACK FOCUS ADJUSTMENT

WARNING: There is a Screw-In metal plug installed in the camera body covering the back focus screw. This plug must be removed before performing a back focus adjustment. To remove the plug, use a T-10 Torx SCREWdriver.

NOTE: To perform this procedure as written, you must have a PL mount and RED Focus™.

Back focus is adjusted by turning the back focus adjustment on the top of the camera's front plate using a T-10 Torx screwdriver. This screw is indicated by a Siemens Star with an arrow pointing to its location.



Back Focus Adjustment Location

1. Remove the screw-in plug located in the back focus adjustment opening using a T-10 Torx screwdriver.
2. Place the camera on a level, stable surface or mount the camera on a tripod.
3. Install RED Focus to the camera PL mount.
 - A. Remove the camera lens or sensor cover if equipped.
 - B. Install RED Focus onto the camera in the position shown.
 - C. Ensure RED Focus is secured to the camera with the camera lock ring.



RED Focus Properly Installed on Camera

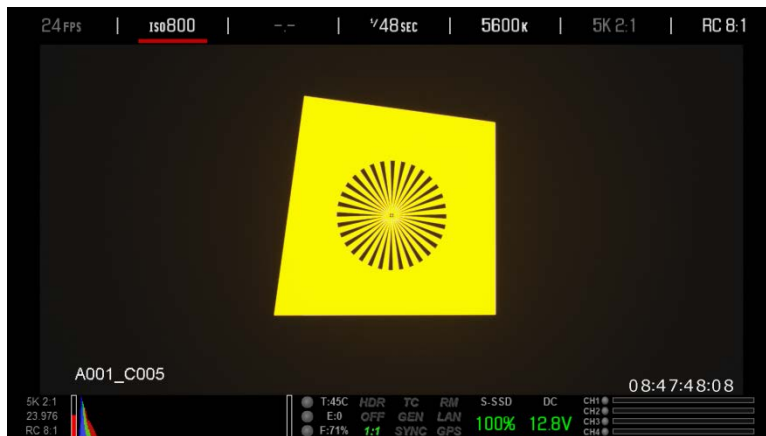
4. Power up the camera.
5. Power up RED Focus. Refer to POWER UP / DOWN.

NOTE: Remember that RED Focus will AUTOMATICALLY power down after 3 minutes. Press the Red button on the front to power back up.

RED EPIC OPERATION GUIDE

- Set the camera to Magnify. Go to SECONDARY MENU > SETTINGS > DISPLAY > FALSE COLOR > MAGNIFY.

NOTE: The “Focus” option located under SECONDARY MENU > SETTINGS > DISPLAY > FALSE COLOR > FOCUS can serve as a good double-check for proper focus during this procedure.



RED Focus Displayed Image on Camera

- Insert a T-10 Torx screwdriver into the back focus adjustment screw. The screw is oriented at approximately 80° as shown.



Performing Back Focus Adjustment

- Carefully and slowly, rotate the back focus adjustment screw to achieve optimum focus.
 - Turning CLOCKWISE moves the sensor forward.
 - Turning COUNTER-CLOCKWISE moves the sensor rearward.

NOTE: The center of the image will never be in perfect focus as the lines are less than 1/3 of a pixel in size.

- The back focus adjustment mechanism is self-locking, and does not require a supplementary locking screw.
- Install the screw-in plug in the back focus adjustment opening using a T-10 Torx screwdriver.
- This completes the back focus adjustment.

APPENDIX L: TROUBLESHOOTING

RED EPIC OPERATION GUIDE

NO MEDIA ATTACHED

Displayed if media is not present or not formatted when pressing the record button. Connect media to camera if necessary. If media is already connected, format media and attempt to record again. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#) for detailed information.

RECORDING HALTED: RECORD ERROR - SHUTDOWN

Displayed if media removed while recording. DO NOT remove media while camera is recording. Power down the camera, verify the media is inserted properly (inspect connectors for damage), power up and resume recording.

PRESET COULD NOT BE APPLIED

If the preset could not be applied, “Preset Could Not Be Applied” will appear to inform you. Power down camera, power back up and attempt to apply the preset that failed.

CAMERA CANNOT BE PAIRED TO REDMOTE

Ensure REDMOTE display indicates IDLE before attempting to pair the camera to the REDMOTE.

Ensure the REDMOTE is detached from the rear of the camera body and powered on.

Ensure the REDMOTE wireless is turned on.

Ensure camera does not display REDLINK Upgrade Required.

CANNOT SEE MENUS ON LCD TOUCH SCREEN

Double tap the LCD screen to exit *clean mode*.

RED EPIC OPERATION GUIDE

APPENDIX M: TECHNICAL SPECIFICATIONS

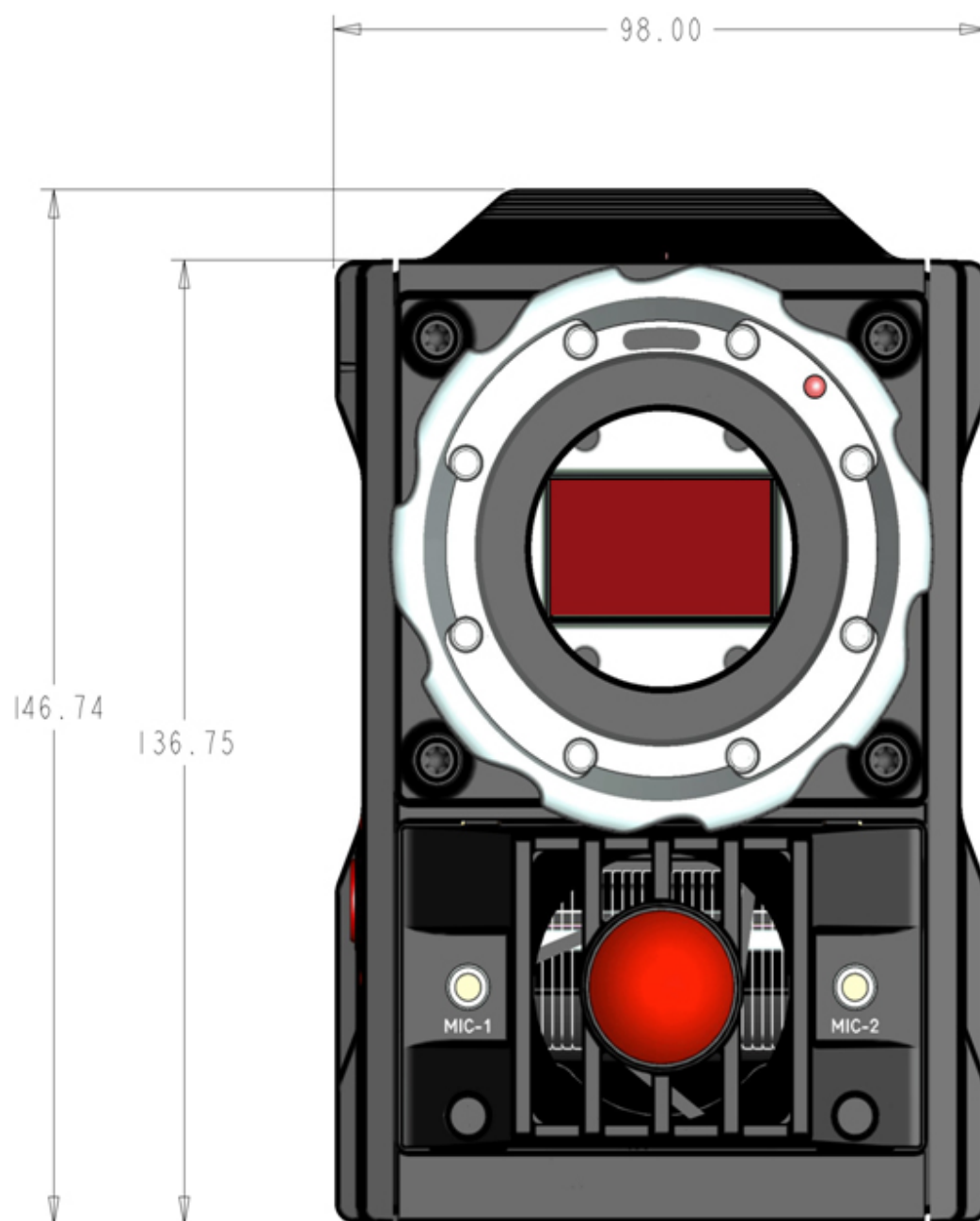
TECHNICAL SPECIFICATIONS

SENSOR	14 MEGAPIXEL MYSTERIUM-X™
PIXEL ARRAY	5120 (h) x 2700 (v)
S/N RATIO	66db
DYNAMIC RANGE	13.5 stops, up to 18 stops with HDRx™
MAX IMAGE AREA	5120 (h) x 2700 (v)
LENS COVERAGE	27.7mm (h) x 14.6mm (v) x 31.4 mm (d)
DEPTH OF FIELD	Equivalent to S35mm (Motion) / APS-H (Still) lenses Equivalent to 16mm (Motion) lens in 2K RAW
ACQUISITION FORMATS	5K: RAW, HD, 2:1, WS, and ANA 4K: RAW and HD 3K: RAW and 2K 2K: RAW, WS, and HD 1K: RAW, HD, and WS 5K: RAW, HD, 2:1, WS, and ANA 4K: RAW and HD
PROJECT FRAME RATES	23.98, 24, 25, 29.97, 47.96, 48, 50, 59.94 fps, all resolutions
DELIVERY FORMATS*	4K : DPX, TIFF, OpenEXR (RED RAY via optional encoder) 2K : DPX, TIFF, OpenEXR (RED RAY via optional encoder) 1080p RGB or 4:2:2, 720p 4:2:2 : Quicktime, JPEG Avid AAF, MXF. 1080p 4:2:0, 720p 4:2:0 : H.264, .MP4
PROGRAM OUTPUT	HD-SDI Clean Feed 2K RGB, 1080p RGB or 4:2:2, 720p 4:2:2 SMPTE Timecode, HANC Metadata, 24-bit 48Khz Audio
MONITOR OUTPUT	HD-SDI and HDMI with Frame Guides and Look Around 2K RGB, 1080p RGB or 4:2:2, 720p RGB or 4:2:2 SMPTE Timecode, HANC Metadata, 24-bit 48Khz Audio
DIGITAL MEDIA	REDMAG (SSD) Module : (64, 128, 256, and 512 GB Media)
REDCODE™	12 and 16-bit RAW : Compression choices of 18:1 to 3:1
AUDIO	1-120 fps 5K, 4.5K; 1-150 fps 4K; 1-200 fps 3K; 1-300 fps 2K 2 channel, uncompressed, 24 bit, 48KHz. Optional 4 channel, and AES / EBU digital audio.
MONITORING OPTIONS	RED LCD 5" Touchscreen Display BOMB EVF™ High Definition Viewfinder
REMOTE CONTROL	Wireless, Ethernet, RS232, GPI Trigger
WEIGHT	5lbs. Body only
CONSTRUCTION	Aluminum Alloy
TEMPERATURE RANGES	Operating Range: 0°C to +40°C (32°F to 104°F) Storage Range: -20°C to +50°C (-4°F to 122°F)

RED EPIC OPERATION GUIDE

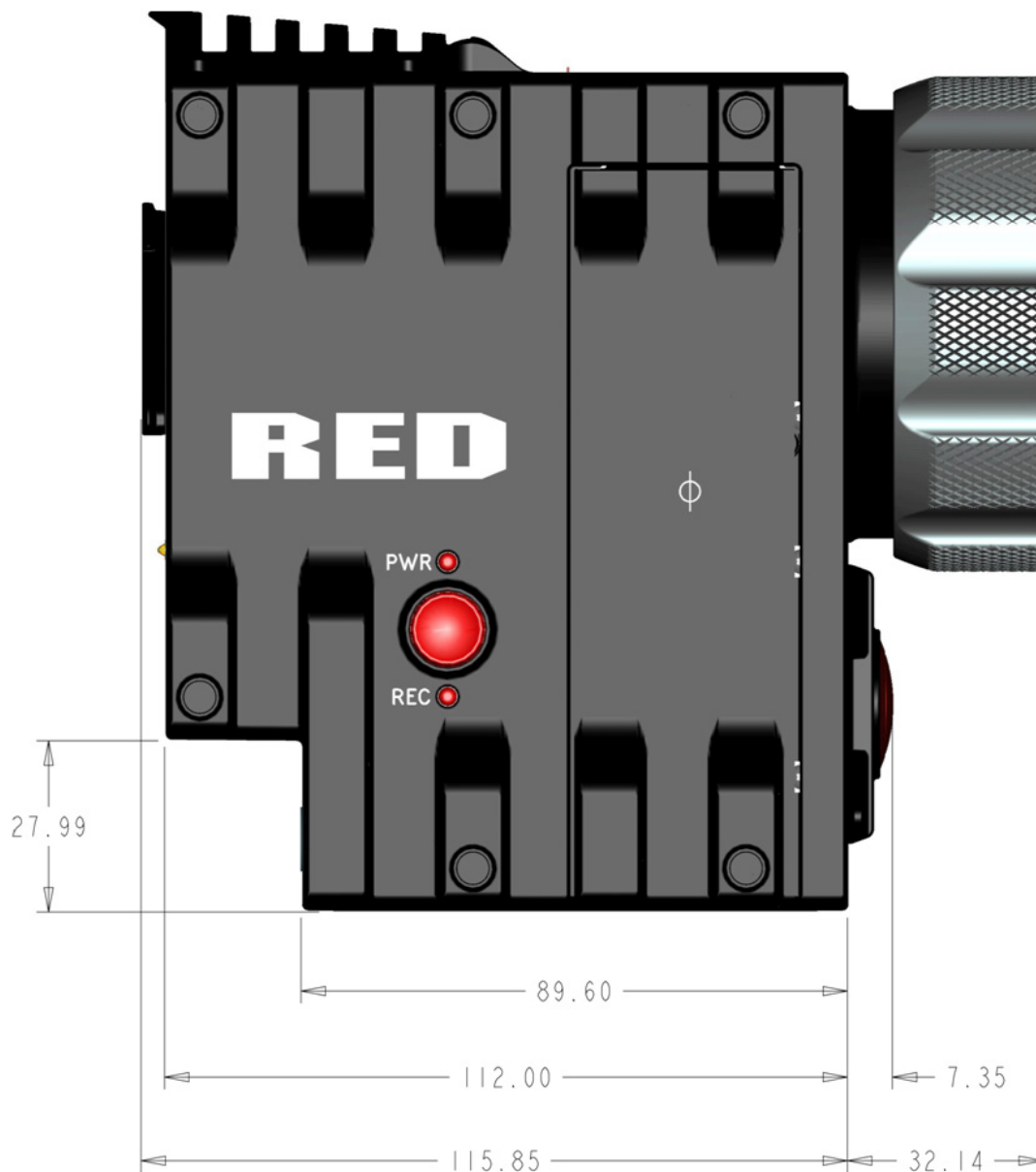
CAMERA BRAIN DIMENSIONS

FRONT VIEW



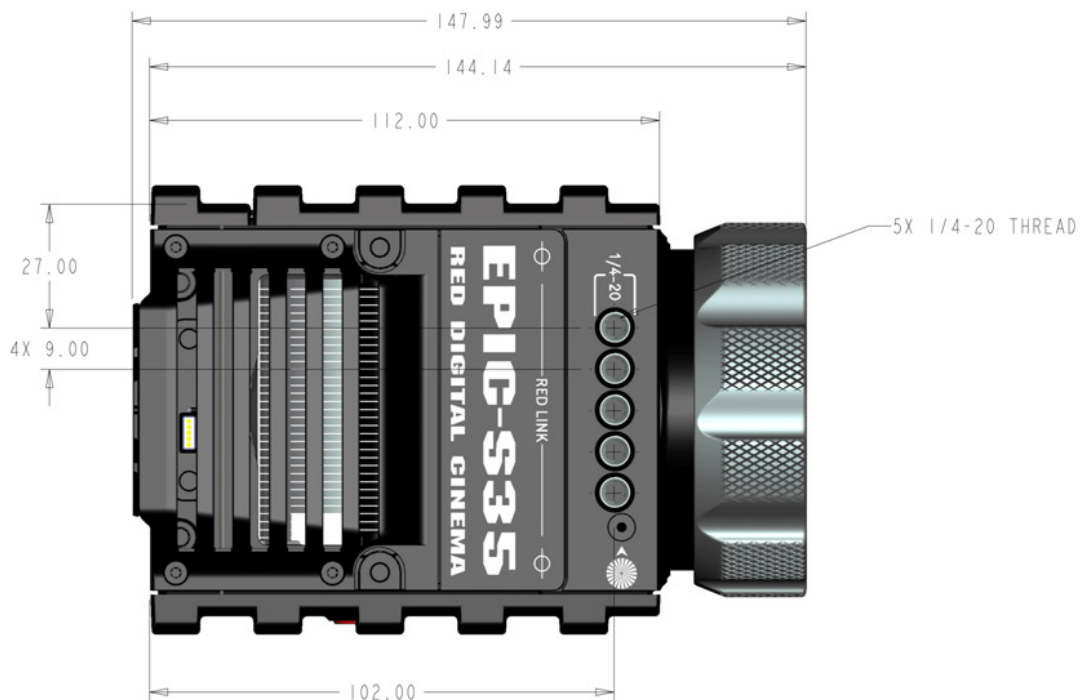
RED EPIC OPERATION GUIDE

SIDE VIEW

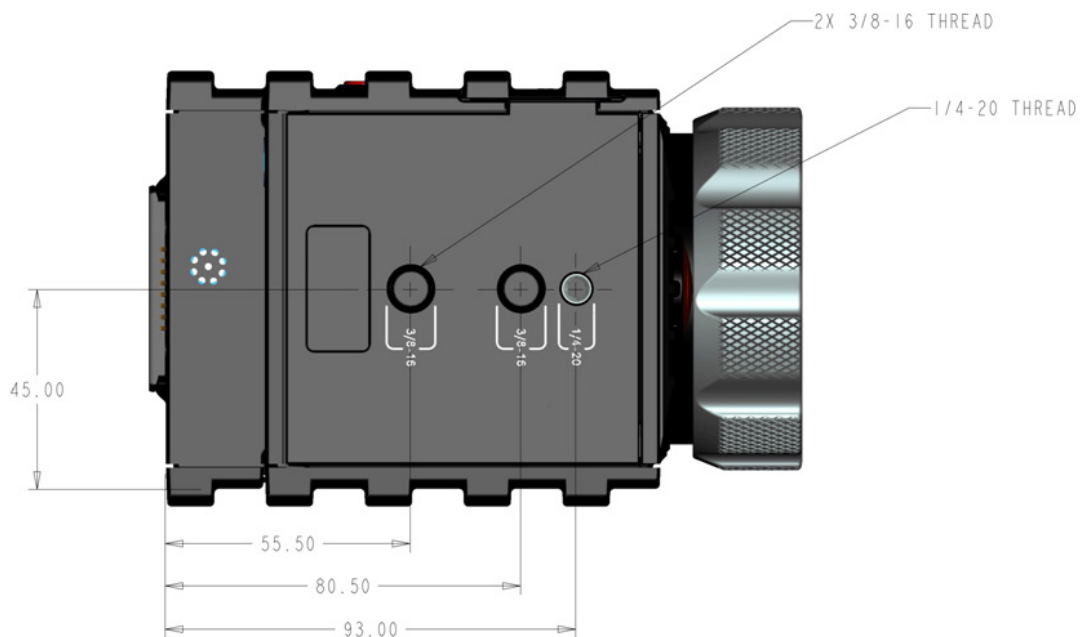


RED EPIC OPERATION GUIDE

TOP VIEW



BOTTOM VIEW

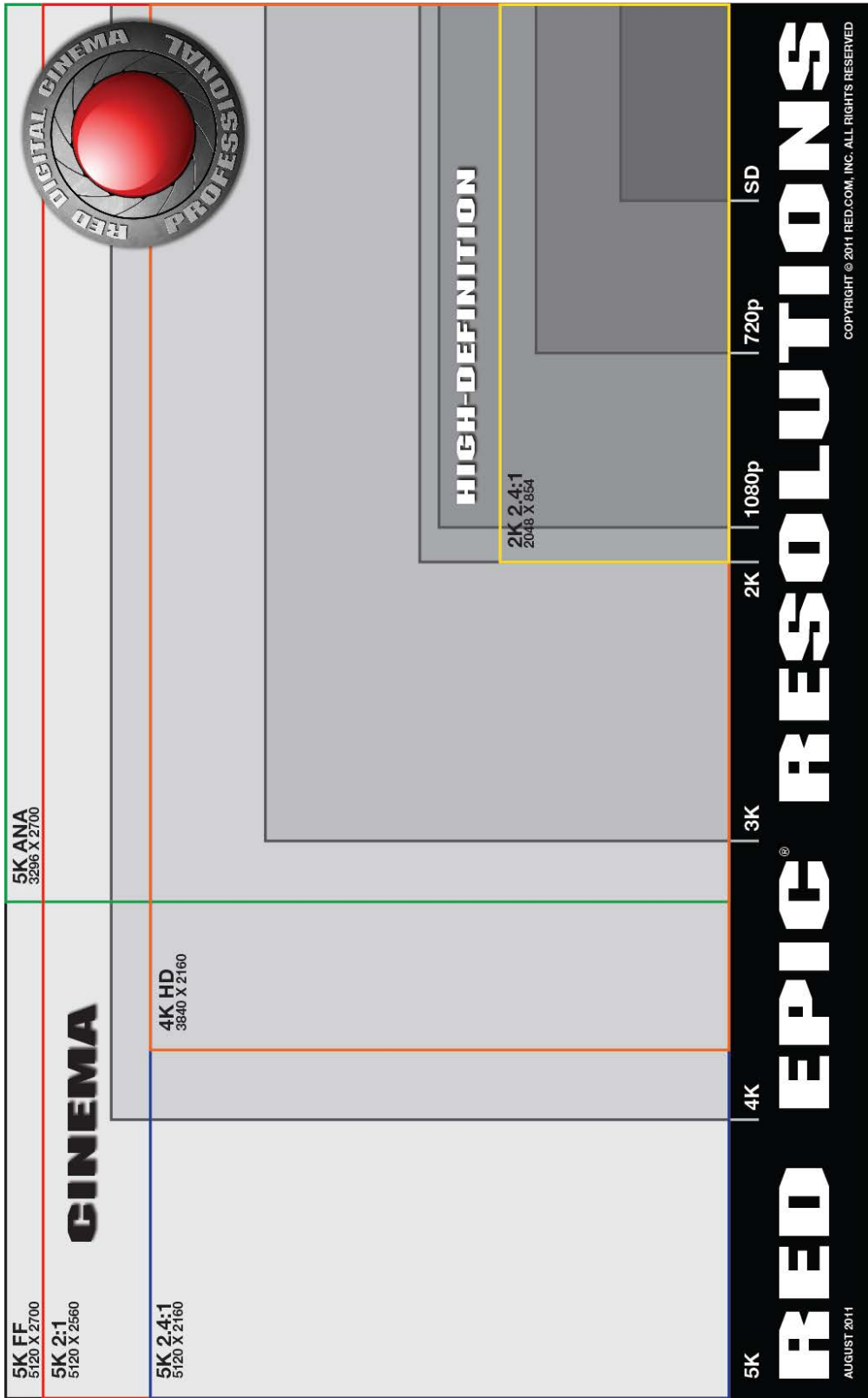


RED EPIC OPERATION GUIDE

BACK VIEW



APPENDIX N: RESOLUTION CHART





RED DIGITAL CINEMA

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